

The Philosophy of Divine Sentiments

(Rasadarsan)



108 SRI ANANTA DAS BABAJI MAHARAJ
MAHANT & PANDIT OF SRI SRI RADHAKUND,
VRINDABAN.

rasadarśan

Or

The

Philosophy

of

Divine Sentiments

By

Srimat Ananta Das Babaji Maharaj

Of

Sri Sri Radhakund

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* All glory to Śrī Śrī Guru and Gouranga *

Holy Invocations

*Nindantam pulakotharena vikasannipa
prasunacchapim
Prordhikṛtya bhujadoṣayam
hariharityurcainardantam muhuh,
Nṛtyantam drutamasru nirjharacayaiḥ
sincantamuroṭitalam,
Gayadbhīḥ nihaparsadaḥ pariortam Śrī
Gouracandra numah.*

Meaning - " All glory to Śrī Śrī Gouraācandra, the rasa-filled incarnation of Bhakti, Whose body is covered with ecstatic horripilations (puts a fully bloomed Kādamda flower to shame) caused due to engrossment in His own sweet rasa, Who is lifting His arms high and repeatedly crying "Hari Hari", Who is dancing swiftly, Who is wetting the earth with torrential tears, and Who is constantly surrounded by devotees Who are ever immersed in congregational chanting of the Holy Name."

Gourasyamrucojjoalabhiramalaiksnoirilast
savair Nrtiyanti
bhirasesamadanakalavaidagdyadigdhatmabhih.
Anyonyapriyatasudhaparimalastamonmadabhih
sada
Radhamadhavamadhuribhirabhitascittam
mamakramyatam.

Meaning - "May my heart be ever captivated by the sweet rasa of Śrī Śrī Rādhā Mādhava Who are the transcendental, most Divine hero and heroine of youthful pastimes, Who are brilliant with fair and dark splendor, Whose eyes are ever dancing in the celebration of Divine pastimes, and are engaged in witty love-sports, and Who are ever caressed by each other's pleasing sweetness."

Jay rupa sanatana bhatta raghunatha
Sri jiva gopala bhatta dasa raghunatha.
Ei chaya gosainer kari sarana vandana
Yanka haite vighna nasa abhista purana.

Meaning - "All glory to Śrī Rupa. Sanātāna, Raghunātha Bhatta, Jiva, Gopāla Bhatta and Raghunātha Dāsa ! I pay my obeisance unto their lotus feet that have the power to alleviate all obstacles and to fulfil all Spiritual desires."

Offering

From his vast garden of Rasa, I had plucked a few fragrant flowers. The immense fragrance of the flowers had tempted me to knit them into a garland. No doubt, the flowers are fragrant, but there is no creativity in the garland. So I dare not gift it to anyone. I have decided to present it to the one from whose garden I have plucked these flowers, because, whenever I have offered anything, he has always accepted it smilingly and affectionately. Hence, like worshiping Mother Ganga with her own waters, I am offering this garland of "RASADARŚAN" with utmost devotion to my most venerable, expert -in-all-the-scriptures, 'Nityalilā praviṣṭa Śrīmat DINAŚARAṆ DĀS Bābājī Mahārāj'.

*- Pretending to be a
servant,
Ananta dās.*

All Glory to Śrī Śrī Goursundar

PREFACE

The *Rasa*-stuff is beyond all material nature and is inconceivable like the *Brahman* who is transcendental. It can only be experienced and cannot be ascertained by arguments. Those who do not have the desire or culture to relish *Rasa*, can never realize *Rasa* in their hearts.

"Tasmādālaukikah satyam vedyah sahrdayairayam."

-*Sāhitya Darpan*

Meaning - "*Rasa* is out-of-this world and known only to a connoisseur."

The ultimate goal of the living entity is to obtain 'bliss'. The *Vedas*, *Purāṇas*, various religions and philosophies have shown the ways and means to achieve this. In the same way, the *Rasa*-scientists have pointed towards *Rasa* as a means to attain the zenith of bliss.

"Rasasyānanda dharmātvāt" and "Camatkari sukham Rasah."

-*Alaṅkāra Kaustubha*

Meaning - "Bliss is an inseparable property of *Rasa*" and "*Rasa* has a wonderful joy"

The Supreme Personality of Godhead is full of *Rasa* or bliss. The living entity can be really blissful by relishing Him alone.

"Raso vai sah" , "Ānandam Brahman" and "Rasa hyevāyām labdhīānandi bhavati."

Śruti

Meaning - "He alone is *Rasa*", "*Brahman* is bliss" and "One can attain bliss by relishing *Rasa*."

Hence the devotees are worshipers of *Rasa-Brahman* (the Supreme Personality who is filled with *Rasa*). The one who desires to relish literature should seek out the *Rasa*-filled Lord Govinda through good literature and thus worship *Rasa-Brahman*. For him, good literature is the best guide and also the best way to attain *Rasa-Brahman*. The rhetoricians say -

"Svāḍah kāvyārtha sambhedāt mānanda samudbhāvah, Rasa ityucyate."

Meaning - "When the descriptions in a literary piece illuminates the heart and the soul is floated with bliss, the expression of that relish is called '*Rasa*'."

"Vibhāvenānubhāvena vyākṛtaḥ sañcarinaḥ tatāḥ, Rasaḥ meṭi ratyāḍi sthāyibhāvah sacetāśam."

- Sāhitya Darpan

Meaning - "A *Rasa* (e.g. erotic *Rasa*) is expressed through its dominant mood (i.e. passion), the subjects, their activities and passing moods. Only when this *Rasa* becomes relishing to an appreciating connoisseur, it can be termed as '*Rasa*'."

According to the rhetoricians, devotion is only a *bhāva* and cannot be classified as '*Rasa*'. They say that - the passion for the demi-gods is a part of *bhava*.

"Bhāva evābhiśampannah prayānti Rasa rūpaśam."

Meaning - "When *bhāva* attains maturity it is called '*Rasa*'."

According to rhetoricians, the *bhāva* regarding demi-gods can never attain so much maturity as to be classified as 'Rasa'. This logic may be true in the case of demi-gods, but does not apply to transcendental devotion of the Supreme Personality of Godhead. The *Bhaktirasa*-scientists feel that devotion has got three qualifications viz., form, associates and pastimes. Hence devotion alone can be classified as 'Rasa'. They are not ready to term the *Rasa* of worldly literature as 'true *Rasa*' since these literature contain the three modes of material nature. However, they have established the transcendental Divine *Rasa* with the help of worldly literature alone. It is also necessary for us to have excellent knowledge of worldly literature if we wish to understand and relish Divine *Rasa*-literature. In this book there is a detailed description of how *Bhakti* is transformed into *Rasa*. Many principles of literature have been incorporated in this book to make the reading more enjoyable.

Sometimes *Śrīmaṭ Dīnaśaraṇa ḍāsa Bābāji Mahārāj* who was sheltered at *Vṛndāban*, used to visit *Śrī Rādhākūṇḍ*. He was an expert in all the scriptures. Whenever possible, I used to visit him, lured by the greed of hearing *Śrī Hari Kāṭhā*. He would tell *Hari Kāṭhā* with a joyous face - as if it was a source of flowing nectar. I was enchanted. In between, he would also tell something about *Rasa*. I would note it down. Those few words spoken by His Holiness *Bābāji Mahārāj* are the original ingredients of this '*RASADARŚAN*'. Even in my dreams I had never thought that those topics of *Rasa*-science would be published in the form of a text someday, that too so nicely decorated with examples.

My most Worshiped Spiritual Master *Śrīmaṭ Kuñjabihārī ḍāsa Bābāji Mahārāj* had ordered this fallen servant to write a text about *Rasa*. That order is the root cause of the wish to write this book. As long as *Guru Mahārāj* was there on this earth, that wish had only remained in the form of a seed in my heart. It was unable to germinate because the water of mercy was not available.

Now that both the *Bābāji Mahārāj* have suddenly showered the rain of mercy on my heart, the seed has germinated and blossomed into a beautiful tree decorated with leaves and flowers.

'Rasaḍarśan' is a fruit of this very same tree. I do not know whether this fruit is sweet or tasteless. Anyway, I am offering it to the good devotees. A request at their lotus-feet – please taste it at least once. If you relish it, know it to be the fruit of the mercy of both the Bābāji Mahārāj.

If you find it tasteless, then it is due to the ignorance of this servant. Please do rectify the mistake and knowing it to be a mischief of an ignorant child, please forgive the same.

Begging the mercy of Guru and Vaiṣṇavas,

in all humility,

Ananta dās.

A few words from the translator :-

We would like to express our heartfelt gratitude towards our most beloved Godbrother Sri Anup Kumar Bannerjee who was the main inspiration behind this translation. He had toiled endlessly to make the English version of *Rasadarsan* see the daylight. He had held the tiny hand of this very immature translator on her amateurish venture and given her the much-required support of a mature and wise devotee. He has helped at every step, right from the disentangling of very complex Bengali sentences to discerning the meaning of Sanskrit verses and *Vaisnava* terms, as well as making endless trips to the printers' offices. It is most unfortunate that he left us all so suddenly to enter the Divine Pastimes just before the release of this book. '*The Philosophy of Divine Sentiments*' was actually his dream-child since he badly wanted that literature pertaining to pure devotion must reach the Western readers. We know for sure that he has entered the *Rasa*-filled world of the Divine Couple. We pray to you, dear God brother, to help us serve Sri Guru Maharaj more sincerely than ever.

We would also like to thank Sri Pradeep Gupta, Nirjhar, Bonani and Madhabi kakima for the massive computer-sevā which they have extended and the loads of encouragement without which this book would not have been possible.

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of *sevā* that is so becoming of exalted Vaiṣṇavas like them.

Here is a big **THANK YOU** to all of you !!

- Begging the mercy of Śrī Guru and Vaiṣṇavas,
and pretending to be humble,
the translator.



*"Kadā śaure Gauṛe vapusi parama prema rasāḍe
saḍeka prāṇe niṣkapata bhāvosi bhāvita,
kadā vā tasya alaukika sadānumanena mama
hr̥ḍyakasmāt Śrī rāḍhāpāda nakhamaṇi jyōtirudgāt?"*

*"O Merciful Kṛṣṇa ! You have appeared as a fountainhead of Rasa in the
form of Lord Gourśundar .*

*O Lord Ćaiṭanya ! When will you shower mercy on those who love you
so much ?*

*O Lord Gourāṅga ! When will I offer causeless devotional service to You,
knowing You as transcendental ?*

*Will my heart be suddenly dazzled with the splendor of Rāḍhārāṇī's toe-
nail during meditation ?"*

-(Ćaiṭanya Ćandāmṛta)

*"Yadāmita rasasāstre vyañji vaiḍagḍhya vṛndam
tadānu mapi na vett'yt kalpate kāmiloḱāḥ,
tadākṣīlamapi yasya premasindhan na kīñcīt
mithunāmajita goparupametadvibhāvati."*

Meaning — "Materialistic, lusty men are unable to know even an iota of
the Rasas described in innumerable books of Rasa. But even if the entire
skill of such literature is entirely expressed, it would appear insignificant
in the ocean of the love of the Divine Couple, that is, Śrī Kṛṣṇa and
Rāḍhārāṇī".

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Rasaḍarsān

The Philosophy of Divine Sentiments

Rasaḍarsān or The Philosophy of Divine Sentiments (Mellows or *Rasa*) is the seventh school of philosophy. If we want to discuss about *Rasa*, we should, first of all take shelter of *Rasa*-scientists. In the science of *Rasa*, such remarkable truths have been propounded that these *Rasa*-scientists can be called seers of *Rasa* – as if they are actually visualizing *Rasa*.

However we know of only six schools of philosophy. One does not find the Philosophy of *Rasa* being mentioned as a separate school. Before the advent of Gaudīya *Vaiṣṇava ācāryas* (teachers) the subject of *Rasa* had not attained so much maturity. Hemādri who existed in the twelfth or thirteenth century has established logically the existence of Divine Mellows. He has written in his purport to 'Muktāphala' by Vyopadeva –

“*Aṭah saroaṭhā niṣṭūṣaṃ Bhakti Rasaḍarsānām*”

Meaning – “Hence the philosophy of Divine mellows is always pure.”

Most probably Hemādri was the first one to mention the word '*Rasaḍarsān*'.

'*Rasa*' means something that can be relished. But this does not mean that anything and everything that can be relished is '*Rasa*'. *Rasa* indicates relish coupled with a sense of wonder. Kavi Karpūra has written –

“*Rase sārāścamatkāro yaṃ binā na raso Rasah*”

Meaning – “If there is no sense of wonder in relish, it is not *Rasa*.”

A sense of wonder is the soul of *Rasa*. What do we mean by

wonder? Amongst all the things we see or hear, if something is so beautiful that we have never seen nor heard before, then by seeing or hearing it, our mind is thrilled and unknown to us, our eyes bulge out. This thrill is called 'wonder.' The thrill in the heart is expressed through eyes. This indescribable wonderful relish is called *Rasa*. Srila Karpūra has defined *Rasa* in *Alaṅkāra Kaustubha* in this way -

*"vahirantahkaraṇayor vyāpāraṇṭara roḍhakaṇi, svakāraṇāḍi saṁśleṣi
cāmatkāri sukhaṁ Rasaḥ."*

Meaning - "If the proper elements come together to cause a joyous wonderment in the heart due to which all internal and external senses come to a standstill, then that joy-filled wonder is called '*Rasa*'.

Rūpa Goswāmi has said -

*"vyatītya bhāvanāvartma yaścāmatkārabhārabhūh, hrḍi satṭvojjwale
vādham svādate sa raso matāh."*

-(B.R.S.2.5.132)

Meaning - "*Rasa* is the indescribable wonderful relish that is beyond the power of human thinking and arises in the pure heart brightened by goodness."

TWO TYPES OF RASA-SCIENCE - MATERIAL AND TRANSCENDENTAL

Rasa-science is of two types - material and transcendental (Divine). Dr. S. K. De has written about material *Rasa*-science in his 'History of Sanskrit Poetics' - "It is a half-theoretical and half-practical discipline." **That is his opinion**

The mundane heroes and heroines of this world cannot relish *Rasa* fully. This is because their relish is material, limited and full of obstacles. Actual *Rasa* is devoid of these three qualities.

Majority of the teachers feels that although *Rasa* is like experiencing *Brahman* (God) and beyond mind and speech, a fortunate audience can relish *Rasa*. The material *Rasa*-scientists are divided in their opinions. There are four theories -

- (1) The original hero of any incident is the main relisher of *Rasa* while the actor imitating him is secondary.
- (2) The original hero cannot relish *Rasa* much because of human incapability, limitations and obstacles. Hence it is the actor who relishes *Rasa*.
- (3) Neither the original hero nor the actor actually relishes *Rasa*. The actor is, after all, only imitating the activities of the original hero, since he is trained to do so. Hence the real relisher of *Rasa* is the audience.
- (4) If the actor has a pure heart, he as well as the audience will relish *Rasa*.

However the transcendental *Rasa*-scientists say that everybody - the hero, actor, as well as the audience - relish *Rasa*, since all of them are devoid of obstacles and Divine love is extraordinary and unlimited. It is not ridden with the fallacies of mundane literature. It cannot be limited by fear, birth and death and not even by the bliss of experiencing *Brahman*. Prahlāḍa, Jadabharat, Śukaḍeva all prove this point. According to the transcendental scientists of Divine *Rasa* -

"Rasasya sva prakāśaṭvām akhandāṭvāñca siddhyati"

-(B. R. S. 2.5.112)

Meaning - "It is self-expressed, continuous, conscious and blissful."

Hence they feel that even the greatest of all worldly pleasures cannot be classified under '*Rasa*'. All those who have been

fortunate enough to experience transcendental, Divine, conscious, blissful *Rasa*, agree with the above conclusion.

Rasa is conscious, blissful, unworldly, unlimited and without any obstacle. These qualities of *Rasa* make one feel that it is possible to experience true *Rasa* only in relation to the Supreme Personality of Godhead (*Bhagavān*) because He is the embodiment of *Rasa*.

Śruti says - "*raso vai sah*" and "*ānandam Brahman*".

Meaning - "He is the fountainhead of *Rasa*" and "God is Bliss" respectively.

Brahman has been discussed in *Brahmasūtra* or *Veṇḍāntaḍarsan*. Hence you may say that, *Brahmasūtra* or *Veṇḍānta* itself is *Rasaḍarsan*. What is the need for a seventh school of philosophy? There is a well-known proverb in the Brahmo Samaj of Bengal - "Know *Brahman*, meditate on *Brahman*, drink the nectar of *Brahman*". The commentators of *Brahmasutra* have not discussed *Rasa* arising out of the activities of heroes and heroines. Rather they have considered such activities to be a deterrent of *Rasa*.

The material *Rasa*-scientists feel that very few people can relish *Rasa* by studying *Veṇḍānta*. However, all those who are interested in literature and poetry are naturally thirsty for *Rasa*. They want to relish *Rasa* but are unqualified to discuss *Veṇḍānta*. So a special arrangement has to be made for them.

Now, we cannot overlook the fact that although the *Rasa* of literature is not equal to the *Rasa* of *Brahman*, it is indeed next to *Brahma-Rasa* and is even helpful in relishing *Brahma-Rasa*.

Although the greatest literatures of the world are not equal to *Brahma-Rasa*, but they can at least be compared to the same. Hence it has been said that the *Rasa* of literature is "*Brahmāsvāda sahoḍarah*" which means that it is akin to *Brahma-Rasa*. This is

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the opinion of the author of *Sāhitya Darpaṇ* (Mirror of Literature). He has clearly stated that *Rasa* is the very soul of literature.

*"vākyaṃ Rasātmakam kāvyam..... Rasa eva atma sara rūpaṭayā
jīvanādhayāko yasya tena vinā tasya kāvyātvanāṅg ikāraṭ "*
-*Sāhitya Darpaṇ*

Meaning - " A *Rasa*-filled sentence is poetry. Poetry is that whose life and essence is *Rasa*. Without *Rasa* a sentence cannot be classified as poetry." There are more connoisseurs of literature than there are of *Vedānta*.

According to the transcendental *Rasa*-scientists, the aim of material poetry is only to entertain the human mind - hence it is full of illusion. Naturally it is temporary and limited. Hence it cannot give you full pleasure. Jīva Gosvāmi clearly states in *Prīṭi Sandarbha* -

*" kiñca laukikasya ratyādeh sukhārūpaṭvam yaṭhā kathañcīdeva, vastu
vicāre duhkha paryavasayitvaṭ, Tasmāt laukikasya vibhāvādeh
Rasajanakāṭvam."*

- (110th chapter)

Meaning - "The pleasure of worldly passion is very less. Worldly passion results ultimately in sorrow. Hence it should not be respected as a source of *Rasa*".

Abhinava Guṇṭācārya says -

*"sakala pramāṇa pariniścīta dṛṣṭādrṣṭa viśaya viśeṣajam yaṭ sukham
yadāpi va lokattaraṇi Rasācāroakātmakam taṭa ubhayaṭopi parameśvara
viśrāntānandah prakṛṣyate."*

Meaning - " It has been proved that the bliss arising from taking shelter of the Supreme Personality is much more exquisite than

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that arising either from being desire-free or the happiness of chewing worldly *Rasa*. All those who have been fortunate of relishing the bliss of Divine *Rasa*, consider worldly *Rasas* to be limited and insignificant. Jiva Gosvami has stated -

"yadamiṭa Rasasāstre vyañji vaidagdhyaṇḍam taḍānumapi na vetṭum kalpaṭe kāmilocāl, taḍākhilam api yasya premasiṇḍhau na kiñcīt miṭhunāmajiṭa gopa rūpaṇi eṭaḍ bhāvoti."

Meaning - "Materialistic, lusty men are unable to know even an iota of the *Rasas* described in innumerable books of *Rasa*. But even if the entire skill of such literature is entirely expressed, it would appear insignificant in the ocean of the love of the Divine Couple, that is, *Sri Kṛṣṇa* and *Rādhārāṇī*. Here, 'yadamiṭa *Rasa* *sāstre*' most probably refers to worldly *Rasa*-literature.

RASA OF WORLDLY LITERATURE CANNOT BE RELISHED BY A MIND DISTURBED BY PASSION AND IGNORANCE

Men, whose hearts are filled with dirty lusty desires, cannot experience even a drop of worldly *Rasas*. It is possible to relish literary *Rasa* only when the modes of passion and ignorance subside, the mode of goodness appears and the heart is purified. A heart, which is stormed by worldly passions, can never reflect the thoughts of a virtuous poet. You will feel continuous joy while relishing poetry if your mind is not disturbed by other thoughts. When such is the case for worldly literature then it is needless to say that one would feel million times more bliss in relishing Divine *Rasa* than one would do in experiencing *Brahmānanda* (Merging with *Brahman*).

Now we can understand that there is a realm of *Rasa* in material as well as spiritual literature that is outside *Vedāntaḍarsan*. Hence the need for a seventh School of Philosophy called '*Rasaḍarsan*'.

In this book, little description of this philosophy is being attempted.

Everyone wants happiness. None wants sorrow. All are running after happiness. The ancient ṛṣis pray -

"sukham me bhūyāt, duḥkhaṃ mā bhūḥ"

Meaning - " Let happiness pervade, let sorrow disappear."

Indian philosophers have put forth various ideas about gaining happiness and bliss. Western philosophers too have various opinions about happiness. According to the Greek philosopher Epicures, bodily pleasures are topmost - "Eat, drink and make merry, for tomorrow we die." His opinion is very much like that of Carvaka who said -

"Yāvaḥ jivet sukhaṃ jivet, ṛnam kṛtvā ghr̥taṃ pivet" and *"bhasmibhūṭasya dehasya punarūgamānam kuṭah?"*

Meaning - " Make merry whilst you live, even if you have to incur debts in order to enjoy luxury" and " all is over once the body turns into dust".

They are selfish and their opinion is called "Hedonism". The latter philosophers have thought about happiness and have concluded that happiness too can be classified and measured. Happiness can be in the mode of passion and ignorance as well. Permanent happiness is more desirable than a spurt of temporary happiness and so is holy happiness more desirable than unholy happiness. John Stuart Mill is famous amongst the western philosophers who propounded this theory. It is called 'Altruism' or 'Otherism'. Our Rantideva belongs to group.

Another group believes in being perfect in all respects. One

should not lack anything. Their theory is called 'Perfectionism'. They always have to be satisfied with themselves. Different people desire happiness in different ways - but all are not connoisseurs of poetry. They realize very soon that whatever they are accepting, as happiness, for the time being, is not happiness. Result - NO RASA.

The *Rasa* relished by a worldly couple does not remain once their youth disappears. Mostly it does not last even throughout the entire youth. And how long does youth last anyway?

"Dvītrīdinaneva yauvanam idaṃ"

Meaning - "Youth lasts for only two or three days."

How much can one enjoy and make merry? How long does merriment last? Hence worldly *Rasa*-scientists say that if we want to relish *Rasa*, we have to study superior literature.

"saṃsāra viṣavṛkṣāyā dve eva Rasavat phale, kāvyamṛtaḥ Rasāsvādah sangamah sujānaih saha."

Meaning - "The poison tree of this world has two nectarine fruits - one is the relish of nectarine literature and the other is the association of good people."

**GREAT POETS HAVE EXTRAORDINARY POETIC TALENTS.
HENCE RASA FLOWS THROUGH THEIR POETRY.**

If someone asks from where has *Rasa* arrived in superior poetry, the answer is that -

"apāre kāvyā saṃsāre kavireva prajāpātiḥ"

Meaning - "The poetic talent of great poets is unworldly due to which unworldly *Rasa* flows through their poetry in an

unworldly manner."

Kavi Karṇapūra has drawn the characteristics of a poet in his Alamkāra Kaustubha -

"sabījahī kavirgñeyah sa sarvagama koviḍah, saRasa pratibhaśāli yaḍi sya duṭṭam aṣṭadhā."

Meaning - "He who is born with the seed of poetic talent, is adept at all figures of speech, is well-versed in many texts and is full of *Rasa*, is considered to be a great poet."

From this we understand that a 'poet' is one who is the source of poetry, and is born with an inherent talent for poetry. Hence it is generally said - "Poets are born, not made." What does the word talent mean? It is defined in the following way -

"pragñya navanavonmesāsālini pratibhā maṭāh , taṭ anupreranāt jīvet varṇanā nipuṇah kavīh."

Meaning - "The intelligence that is capable of creating ever new subjects is called 'talent'."

Talent is the very source of a creative poet's life. Without talent it is impossible to create great poetry. Such poets are able to express their thoughts using few words only thus causing great *Rasa* for literary connoisseurs. It has been said -

"ekavyava saṁsthena bhūṣaneva kāmīnī, padadyotena sukhavarḍhanena bhāti bhāraṭi."

Meaning - "The beauty of a naturally beautiful damsel is enhanced if she wears even one ornament; similarly a talented poet is able to express himself using a few words."

The feelings expressed in the works of great poets are far more superior, clear, refined and enlightened than the feelings and

Rasas of the material world. Just as one gets rid of waste matter from the grains with the help of a sieve, in the same way the works of great poets do not contain any waste matter. Although their work may not be beyond material nature, or topmost, at least they are devoid of the modes of passion and ignorance, and belong to the mode of goodness.

THE IMPORTANCE AND NECESSITY OF THE MODE OF GOODNESS

According to rhetoricians the relish of *Rasa* arises from *Sattvaguna* (mode of goodness). A mind that is attacked by the modes of passion and ignorance cannot relish *Rasa*.

"sattvotrekaṭ akhaṇḍa svaprakāśa ānanda cīnmayah, vedyāntara sparśa śunyah Brahmāsōḍa sahoḍarah, lokottara cāmatkāra prāṇah kaścīṭ pramātribhīh, svākāra vāda bhinnatvena yaṁ āsvādyate Rasah".

- (Sāhitya Darpaṇa)

Meaning - "Since this *Rasa* arises from *Sattvaguna*, it is unlimited, self-illuminant, blissful, conscious and untouched by other subjects and comparable to relishing the Supreme. Some connoisseurs relish the *Rasa* in these great literary works as if the feelings of the characters are their own. When the reader relishes the *Rasa*, he feels non-different from the heroes and heroines of the piece. This is why he relishes *Rasa*."

According to the science of *Rasa*, a mind that is free from the modes of passion and ignorance is also called '*sattva*'. We must remember that if the mind is not free from passion and ignorance we will not be able to relish poetic *Rasa*. So, to relish poetic *Rasa* we must acquire *Sattvaguna*.

"krīyatām yadi kuṭo'pi labhyate"

Meaning - "We would have bought it had it been sold."

HOW TO ACQUIRE SATTVAGUṆA

The question may arise - "How can we acquire *Sattvaguna*?" and one may even reply that if one eats *Sattvika* food, wears *Sattvika* clothes, lives in *Sattvika* place, associates with *Sattvika* people, his *Sattvaguna* will be nourished.

*"śaucaṭ saṭtvośuddhi saumanah ekāgra indriya jayaṭām ātmaḍarsaṇām
yogyaṭāni"* - *Paṭāñjali*

Meaning - "*Sattvaguna* can be acquired by keeping clean habits."

The Upaniṣaḍa says -

*"āhara śuddhau saṭtvośuddhi, saṭtvośuddhau ḍhruvānusmṛtiḥ,
smṛṭilambhe sarve granṭhinām vipramokṣah."*

Meaning - "When we intake food in the mode of goodness, our consciousness is purified. This gives rise to constant remembrance of God which ultimately results in cutting free from all material bondage." In this way the scriptures do mention various ways to acquire *Sattvaguna*. However the material *Rasa*-scientists say that-

"taṭṭra ca heṭu tāḍṛśalaukik kāvyārṭha pariśilanām" - (*Sāhitya Darpaṇ*)

Meaning - "The literary works of great poets are free from the modes of ignorance and passion. Hence by studying them again and again one may acquire *Sattvaguna* and be qualified to relish *Rasa*".

RASA-DESIRE OR RASA-CULTURE

Although it is true that it is absolutely necessary to have *Sattvaguna* to relish *Rasa*, it does not mean that anybody and everybody who has *Sattvaguna* will be able to relish *Rasa*. For this, one more quality is necessary, and that is a *Rasa*-desire or *Rasa*-

culture.

"na jāyate tadāsvādo binā ratyādivasānam" and "vāsanaṁ cēdanīntāni prāktāni cā Rasāsvāda heṭuh".

Meaning - "Without the desire for various *Rasas* such as eros etc.' one cannot relish *Rasa*. The *Rasa*-desire is the source of *Rasa*-relish. This *Rasa*-desire is of two types - inherent and modern.

RASA-DESIRE - INHERENT AND MODERN

Even the scientists of devotional *Rasa* agree -

"prāktāni āḍhunikī cāsti yasya saḍBhakti vāsanaṁ, eṣa Bhakti Rasāsvādah tasyaiva hr̥di jāyate."

- (B. R. S. 2. 1. 6)

Meaning - "To relish *Rasa*, both inherent and modern *Rasa*-desire are needed. If this desire is there from birth, it is called 'inherent'. If it appears in this life itself, then it is called 'modern'. Both types are required to relish *Rasa*. You may ask - "Is it not enough to have inherent *Rasa*-desire alone? What is the need for modern *Rasa*-desire?" To this question we reply that, inherent *Rasa*-desire alone is not sufficient to relish *Rasa*. In this lifetime also it is necessary to associate with the connoisseurs of *Rasa* in order to nourish the inherent *Rasa*-desire. In this context the author of *Sāhitya Darpaṇ* says -

"Tatra yaḍi āḍya no syāt, tadā śrōtrīya jaramimānsaka āḍināṁ api keṣaṁcīt Rasādvodho na dr̥śyate tanna syāt."

Meaning - "If inherent *Rasa*-desire were not necessary, even old ritualists and those with dry knowledge of Vedas would have relished poetry. On the other hand if modern *Rasa*-desire were not necessary, even a mere child would have relished *Rasa* just by learning the meaning of a poem."

Now let us discuss what we really mean by '*Rasa*-desire'.

"savāsanāṃ sabhyānāṃ Rasasya svādanāṃ bhavet, nirvāsanāstu rangantah kāṣṭha kuḍyāśmasannibhal" - (*Ḍharmaḍaṭṭa*)

Meaning - "Only those who have *Rasa*-desire can relish *Rasa*. The ones who do not have such desire are devoid of any relish of *Rasa* just like the wooden pillars and stones of the theatre." Hence we see that *Rasa*-desire or *Rasa*-culture is the root cause of *Rasa*-relish.

Ordinarily we do not come across the definition of this desire in poetics. The famous Vedāntin and Spiritual Master Śrīpāḍ Maḍhusuḍan Ācārya has written in his '*BhaktiRasāyan*' -

"drute cītte vinikṣiptah svakāro yaṣtu vaṣṭunāh, saṃskāra-vāsanā-vibhāva-bhāvanā śabḍa bhāgasau".

Meaning - "When the shape of a visible object is reflected in a molten heart, it is called culture, desire, mood or feeling."

The heart is a naturally hard object like Lac. When it comes in contact with a certain subject it melts like Lac does when it comes in contact with fire. The mark of a seal on soft Lac becomes permanent once the Lac hardens. In the same way, the mark of a certain subject on the molten heart is called '*culture*' or '*desire*'.

In the science of reasoning, knowledge is called temporary. Logicians say, just as a fragrant object leaves behind its fragrance even after being thrown away, knowledge leaves a mark on the soul and then gets destroyed. This mark is called culture or desire. This argument is incorrect since desire is a property of the heart and not of the soul.

Then again, when on coming in contact with the object of desire the heart does not melt totally, but only softens, the object cannot leave a complete mark. Such a desire is called **desire-like** or

culture-like.

If we associate with those who have *Rasa*-desire in their hearts, we too will become comparatively more pure and our hearts too will melt. At that time an impression of his feelings will be made on our mind. In this way it is possible to create *Rasa*-desire in a person devoid of any *Rasa*-culture. Desire is of many types, but here we shall discuss *Rasa*-desire only.

THE RELISHER OF POETRY - (1) POET AND (2) CONNOISSEUR

We have already stated that the literary *rasikas* very many outnumber the *veḍāṇṭa-rasikas*. But in reality, their number is not too many. Their number is very few compared to those who are thirsty for material *Rasas*. The ones who are qualified to relish poetry are of two types -

- (1) the poet
- (2) the connoisseur

For the rest, literary *Rasa* is a sealed book. The door to relish poetry is closed for them. Those who have the inherent power to create, as well as relish poetry are called 'poets' and those who have the inherent power only to relish poetry are called 'connoisseurs' or 'appreciators'.

*"bījam prākṭana saṃskāra viśeṣaḥ kāvyarobhiḥ. Rośā dvidha
nirmāṭrmūlāḥ svāḍamilaśā yam vinā nirmāṭum svāḍayitum na
śakyate."*

- (*Alaṅkāra Kaustubha* 1.9)

Meaning - Acquired impression is the seed that gives rise to a poet. It acts as a fertile soil. This soil is again of two types - one, which gives rise to the power of creativity and another that gives rise to the ability to relish *Rasa*. Without this seed one can neither create nor relish poetry."

LET US COUNT THE NUMBER OF GREAT POETS

While deciding the number of great poets, Ānandavardhana Ācārya of the 9th Century has written in his book 'Dhvanyāloka' -

"Although there are many authors in this world, only five or six of them can be called truly great poets." In the next one thousand or twelve hundred years, eight or ten more great poets have appeared. Ānandavardhan has only counted the number of Sanskrit poets. Now we know of a much greater literary world. So the number of great poets too have increased for us. In spite of this their number is limited.

"kiṃ kāvyena kāvyeṣṭasya kiṃ kāṇdena dhanuṣmataḥ, parasya hṛdaye lagnam na ghurnayati yacchirah" - (Ancient Proverb)

Meaning - "What is the use if an archer shoots an arrow that does not pierce the heart and make the head giddy with pain? Similarly, what is the use of the creation of a poet if it does not pierce the heart and make the head giddy with pleasure?" The poet whose creation makes one's heart filled with such pleasure is indeed a great poet.

PROVED DEFINITION OF AN APPRECIATOR

Just as poetic talent is very rare, the number of appreciators is also handful. Both poetic talent and the ability to relish poetry are Divine gifts. After reading Milton's poem, some tasteless scientist had commented - "But then, what does this prove?" This is a famous statement. From this we realize that the power to relish poetry is also not very common. We have already mentioned *Rasa*-desire or impression. But only an acquired desire cannot make an appreciator. That is why Abhinava Guptācārya has said -

"yeṣāṃ kāvyānuśīlana abhyāsavaśaḥ viṣḍibhūte manomukure varṇanīyātānmayibhāvāna योग्याता ते हृदया सम्वादा भजा सहरदयान."
- (purport to Dhvanyāloka)

Meaning - " An appreciator is not only one who is born with the acquired impression of relishing poetry, but he has also purified his heart (has got rid of passion and ignorance) due to constant study of poetics. In such a heart a novel quality arises. That is, he gets lost in the moods of the heroes and heroines described in the poem. He starts feeling the sorrow and happiness of the poetic characters as his own.

The latter rhetoricians have accepted the above definition of an appreciator. *Sāhitya Darpaṇ* says -

"parasya na parasyeṭi nāmemeṭi na nāmemeṭi cā, tadāsvāde vibhāvāṇaḥ paricchedo na vidyate."

Meaning - "while relishing *Rasa*, we do not feel that it is happening to others and not to me, or these are my expressions and not theirs." An appreciator feels the conversation and activities of the characters as his own.

We have stated - "poets are born not made". This is well accepted by everybody. We think it is impossible to become a great poet simply by studying poetry or by one's own efforts. But one who is born with the inherent impression of *Rasa*, can be made into an appreciator by carefully studying poetics. Dr. Sushil Kumar De has said - "the *sahṛdaya* (appreciator) is also born not made.." We agree only partly with him. We have clearly stated that an appreciator has to be born with an inherent desire to relish poetic *Rasa*. But we would like to add that a *sahṛdaya* has to be born as well as made. We do not want to make statements about material *Rasas*. But where devotional *Rasa* is concerned we can state most definitely that an appreciator can be made; otherwise the term 'devotional practise' becomes meaningless, and the science and principles of devotion become failures. Of course, it is needless to say that even in *Bhakti-Rasa*, an appreciator has to be born with the inherent impression of *Bhakti* or devotion. Hence it once more

becomes clear that to become devoid of the modes of passion and ignorance, one has to study transcendental literature.

THE NUMBER OF APPRECIATORS IS VERY FEW

We have already mentioned that just as real poets are very rare, the number of appreciators is also few. In this context Rasikoṭṭama has quoted an ancient proverb in his book Premapaṭṭana -

"prātaḥ pankaja kutmala dyuṭipadam taṭ keśara ullāsavān, artho'bhyanṭara saurabha praṇibhaṇi vyaṅgamī cāmaṭkāri yaṭ, dvitrayir yaṭ rasikaisciraṇi sahr̥dayair bhr̥ṅgairivaśvadyaṭe, taṭkāvyam no punaḥ pramaṭṭa kukaversaṭ kiñci dujjalpiṭam."

Meaning - "The creation of great poets is like a bloomed fragrant lotus. The stanzas of the poem are akin to the petals of the lotus, the meaning is like the filament, the sound is its fragrance, and its sentiment is just like honey."

Only two or three *rasika sahr̥dayas* can relish that poem-lotus. If the numbers of appreciators is so very few then how rare indeed are great poets !

QUALIFICATIONS TO RELISH RASA

While deciding on the qualifications to relish *Rasa*, Jiva Goswami has written in his purport to B. R. S. 2.5.123 -

"tatra tāvaṭ pañcaviḍhā janāḥ paramiṣyante, bhāvyabhaktāḥ, bhāvakābhaktāḥ, prāgñya, agñya, grāmyaśceṭi."

Meaning - "While deciding so as to who is qualified to relish *Rasa*, we find there are five types of people in this world -

- (1) grāmya (uncouth) - They are without any *Rasa*-

feeling or *Rasa*-desire. Jīva Goswāmī has compared them to animals.

(2) Ajña (ignorant) - Those who may be learned in scriptures such as Vedas, but have no knowledge of the science of the science of *Rasa*.

(3) Prajña (learned) - Those who are learned in the science of *Rasa*, but cannot truly relish the science of *Rasa*.

(4) Bhāvaka (thoughtful) - Those who are not only well learned but can also relish *Rasa*. They can also be termed as ' one who practises *Rasa* ' or ' one who meditates on the feelings of the *bhāva* '.

(5) Bhāva (object of thought) - Before going into the definition of the fifth category we need to know a few things.

Authors of material *Rasa* have described *Rasa* as out-of- this-world, continuous, self-luminous, blissful and conscious. But they have not mentioned anything about the true form of *bhāva* (feeling, idea, thought, emotion or sentiment). According to poet Karnapura, *bhāva* is the seed of *Rasa*-relish. It is engrained in a mind filled with pure goodness and devoid of passion and ignorance. When this seed becomes stable in the mind of a devotee, this state of mind is called ' permanent *bhāva* '.

The author of *Sāhitya Darpaṇ* has written - "As a result of *Saṭtvaguna*, some fortunate ones become capable of relishing *Rasa*." Elsewhere he has written - "When the permanent *bhāva* is expressed, the result is '*Rasa*'." This indicates that there is some relation between the rise of *Saṭtvaguna* and permanent *bhāva*. Common authors of *Rasa* have not stated anything clearly about this topic. The author of *Sāhitya Darpaṇ* says that *Saṭtvaguna* rises in the mind of a reader by constantly studying transcendental literature. But he has not been able to prove the connection between the rise of *Saṭtvaguna* and permanent *bhāva*. Only the authors of *Bhakti Rasa* have discussed nicely about this subject. We shall slowly proceed towards it. While discussing *Rasa*, the

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ordinary books on *Rasa* often appear vague and indistinct. These failures are more than overcome by Devotional literature. The principles of devotional science are always flawless and decisive. But due to the lack of devotional culture and detailed discussion on this topic, this science is not receiving the popularity it deserves – this is a cause of sorrow.

Anyway, bhāvya are those who have attained total success in the relish and practise of *Rasa*. In devotional *Rasa*, bhāvya are the self-realized devotees or associates of the Divine pastimes such as Kṛṣṇa's parents, friends etc.

WHAT IS RASA MADE UP OF ?

According to the *Rasa*-scientists, when a great poet pens down a poem, the cause of *Rasa*-relish is called vibhāva, the activities are called anubhāva and the ones who help in relishing *Rasa* are called sahāya.

Vibhāva – The cause of *Rasa* is called vibhāva. It is of two types –

(1) ālambana (2) uddīpana

(1) Ālambana – It means independent. The hero and heroine depend on each other. So they are said to have ālambana vibhāva. The hero is the source of *Rasa* for the heroine while the heroine finds *Rasa* in the hero. The hero is called 'viśayālamban' (subject of *Rasa*) and the heroine is called āśraya ālamban (object of *Rasa*).

(2) Uddīpana – It means excitant. The youth, beauty and qualities of the hero and heroine are called uddīpana vibhāva (excitant causes of *Rasa*). Whatever is conducive to their love, such as the spring season, song of the cuckoo, sweet breeze, moonlight etc. constitutes uddīpana vibhāva. Example –

“ dīrghī kurvaṁ āptumadakalam kūjitaṁ saRasānām, praṭyuṣeṣu sfuṭaṭa

*kamala modamaitri kasāyah' yatra śrīnam haraṭi suraṭa glānini
anganukūlah, śiprāvātaḥ priyatamā iva prārthanā cātukārah."*

- Meghadūta by Kālidāsa

Meaning - "The breeze blowing across the Śiprā River during early morning is cool and extremely fragrant due to the contact with fully bloomed lotuses. It carries the sweet and joyous calls of the cranes. Endowed with such qualities, the breeze steals the copulation-languor of women like a lover who is skilful in body movements and sweet speech."

Here, early morning, riverbanks, soft breeze, fragrance of lotus flowers and sweet cooing of cranes are the excitant causes of the hero and heroine's desire.

Anubhāva - Due to the above incidents, the lovers display certain activities. For example, soft smiles, glances, shyness, tears, shivering etc. These are called *anubhāva*. It is of two types -

(1) *Udbhāsva* (2) *Sāttvika*

(1) Udbhāsva means external expressions such as singing, dancing etc.

(2) Sāttvika means minor expressions such as tears and shivering. Now you may ask, since tears and shivering are also external expressions, what is the difference between *udbhāsva* and *Sāttvika*? To this the *Rasa*-scientist replies - "Although both are external expressions, *udbhāsva* activities are displayed more easily, while tears and shivering are not ordinarily divulged unless and until the person is overwhelmed with emotions. Another difference is that *udbhāsva* is voluntary and *Sāttvika* is involuntary."

Sāñcāri vibhāva - Like *anubhāva*, few more *bhāvas* are expressed. They are like *anubhāva*, but because they appear and disappear from time to time, they are called *sāñcāri* or 'passing moods'.

RASADARSAN

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"unmajjanti nimajjanti sthāyinyamṛta vāridhau, urmivaṭ vārḍhayante
yenāṃ yānti tad rūpā tañcāte." - (B.R.S. 2.4.3.)

Meaning - "A calm and quiet sea and a wave-filled sea differ in appearance. The *sañcāri bhāvas* enhance the beauty of the permanent mood like the rising and falling waves of the sea. " In *Rasa*-science, there are thirty-three types of *sañcāri bhāvas* such as, joy, humility, sorrow etc.

While discussing *Rasa*, we have mentioned heroes and heroines because this *Rasa* is the most popular one. In *Rasa*-science it is called *Maḍhura-Rasa* (sweet *Rasa*) or *ujjwala-Rasa* (brilliant *Rasa*). It is the topmost *Rasa*. Hence it is also called 'Aṅgiras' (principal *Rasa*). The *vibhāva* that makes *Maḍhura-Rasa* appear in the hearts of the hero and the heroine is called *Maḍhura-rāṭi* (sweet passion). This is the permanent *bhāva* of *Maḍhura-Rasa*.

Now let us see what we mean by *sthāyi bhāva* or permanent *bhāva*. A particular special *bhāva* of the audience and actors is called *sthāyi bhāva*. Earlier we have defined 'bhāva.' The western psychologists classify mind into three categories - knowing, feeling and willing. *Bhāva* refers to the feeling or emotion. In Moral Philosophy emotion has been classified. But it is not stated how these emotions can be transformed into *Rasa*.

"vibhāva anubhāva vyābhicāri saṃyogāt *Rasa* niṣpaṭṭih "

-Bharatamuni

- "vibhāva anubhāva Sāṭṭvika vyābhicāri, bhāva 'Rasa' haya mili ei cāri."

-C.C

"yathā khaṇḍa maricāḍīnāṃ sammelanād pūrva iva kaścidāsvāḍah
prapānakārāse sañjāyate, vibhūvādi sammelanādi hapi taṭhe tyārthah "

-Sāhitya Darpan

"sthāyi bhāva mile yadi vibhāva anubhāva,
Sāṭṭvika vyābhicāri bhāvera milane,
Kṛṣṇa Bhakti *Rasa* hay amṛta āsvāḍane,
yaiṭhe dadhi siṭa ghrīṭa maricā karpura
milane *Rasālā* hay amṛta *Maḍhura*." - (C.C *Maḍhya*.19th chapter)

"sthāyī samavāikarṇam ālambana uddīpana vibhāvau nimitta karaṇam, sthāyīno vikāra viśeṣo samavāyikāraṇam Rasabhi vyakṣevera na tu Rasasya."

- (Alaṃkāra Kaustubha, 5th ray)

Meaning - "The permanent mood is the inseparable cause of *Rasa*. *Uddīpana vibhāva* is its instrumental cause while the activities of the hero, the silent activities and the passing moods are all incidental (not inherent) causes of *Rasa*. These give rise to the various expressions of *Rasa*, but do not cause *Rasa* itself. Let us take the example of a delicious dish called '*Rasālā*', which is made by adding a dash of salt, pepper, sugar, camphor and clarified butter to yogurt. All the ingredients have a taste of their own. But each one's taste is enhanced when they come together to form the '*Rasālā*'. However, the taste of yogurt remains dominant. In the same way, the permanent mood is the main cause of *Rasa*, which is enhanced by the other ingredients such as the activities, beautiful surroundings, passing moods etc.

TWO TYPES OF POEMS - (1) VISIBLE (2) AUDIBLE

We have already said that the material heroes and heroines cannot relish *Rasa*. The only way to relish *Rasa* is to be an appreciator and then constantly study the works of great poets. Poems or literature are of two types - (1) visible and (2) audible. In visible poems (such as, in dramatics) we come across three parties - the original characters, the actors and the audience. In the same way, the audible poems have the original characters, the narrator and the audience. *Mālaṭī* and *Mādhava* are the characters of the drama '*Mālaṭī-Mādhava*'. Those who imitate them are called actors. The appreciating public is called 'audience'.

THE RELISHERS OF THE POEM

The authors of material *Rasa* have proved logically that the characters and actors cannot relish *Rasa*. It is the appreciating

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audience that relishes *Rasa*. This is because it is only the audience that gets the chance to see or listen attentively and become engrossed. It is needless to say that Mālāṭī and Mādhava would not relish the performance of Mālāṭī-Mādhava. The actors would focus more on entertaining the audience and hence would not be able to relish *rasa* in an engrossed mood. In case they become engrossed in relishing the mood of the characters, the drama would take a beating and would have to stop. Hence it is only the appreciating audience that relishes *Rasa*.

But this is the case in relation to material *Rasa* literature only. Earlier we have mentioned four opinions on this subject. We have stated that devotional *Rasa*-scientists accept that all the three - the characters, the actors as well as the audience - all relish *Rasa*. Jīva Goswāmī has said -

"tatrāpi viśeṣaṭo'nikaryeṣu tat parikareṣu yeṣāṃ nityameva hr̥dayamaḍhya rūdhah purṇo raso nukarṭaḍiṣu sañcaraṭi." - (P. S. 3rd chapter)

Meaning - "The original characters, that is, the Supreme Personality of Godhead and His associates, are completely filled with *Rasa*. Hence the *Rasa* present in them is transmitted through the actors as well. Divine *Rasa* flows through the veins of those who act in transcendental dramas. For example,

"purve ḍaśaraṭha bhāve ek natavara, rāma vanavāse eḍilena kalevara."
-(Caitānaya Bhāgavata, Aḍi Lila, 1.7)

Meaning - "In ancient times, an actor playing the role of King Ḍaśaraṭha actually left his body on hearing that Rāma had left for the forest".

The transcendental power of the original King Ḍaśaraṭha's relish was transmitted through the actor as well. In case of audible devotional poems too we notice that the narrator is capable of

relishing wonderful *Rasa*. To prove this point Kṛṣṇadāsa Kavirāja Goswāmi has written thus -

“Caitanya Mahāprabhu visited the temple of Lord Viṣṇu in the holy place called Pāpanāśana. Thereafter he proceeded to Śrī Rāngam. There resided a *Vaiṣṇava* Brahmin who recited the Bhagavad Gītā in the temple. He blissfully recited eighteen chapters of the Holy Gītā. But because he read incorrectly, the people made fun of him. Some people laughed at him while the others criticized. But the Brahmin did not mind. He continued to recite in ecstasy. With his hair standing at end, tears rolling down, body trembling and perspiring, he went on reciting. Seeing this Mahāprabhu became very happy.

He asked him - “Sir, What meaning of the The Gītā gives you so much pleasure?” The Brahmin replied - “ I am ignorant and uneducated. I cannot understand any meaning of the The Gītā. My Spiritual Master ordered me to read the The Gītā daily. So I read it, sometimes correctly and sometimes incorrectly. I only know that my Lord Kṛṣṇa is sitting prettily on Arjuna’s chariot, reigns in hand; my beautifully dark-complexioned Lord has a whip in His hand to drive His horses. He is giving nectarine instructions to Arjuna. Beholding this so very beautiful scene, I go into ecstasy. I can see Him every time I read the The Gītā. Hence I just cannot give up reciting.” -(C.C. Madhya. 9th ch)

From the above incident we can see how wonderfully the narrator can relish *Rasa* while reciting a poem. The real purpose of writing this book is to reveal the wonderful *Rasa* of *Bhakti*. That is why, even while discussing material *Rasa*, we are mentioning the special characteristics of *Bhakti Rasa* from time to time. It is needless to say that, in spiritual *Rasa*, when the actor or narrator himself relishes *Rasa* to such a miraculous extent, then, what pleasure the audience may experience, is anybody’s guess!

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The audience relishes *Rasa* according to their permanent mood. The ingredients of the literary piece enhance their permanent mood. This gives rise to *Rasa*. It is better to mention at this stage that we consider even an appreciating poet to be qualified of relishing *Rasa*. Hemaçandra Suri has written in his purport to 'Kāvyañuśasana' -

"kaverapi bhāvakaṣṭhā yameva Rasāsvādah sampādyate prthageva hi kavīvaṭ bhāvakaṭvam."

Meaning - "Just because a person is a poet, it is not necessary that he will be able to relish *Rasa*. He will be able to do so only if he is an appreciator."

Some people say- *"kāvyasya rasmādhurim kavirveti na tatkr̥tiḥ."*

Meaning - "The sweetness of the *Rasa* of the poem is not known even to the poet himself. But it is known to the appreciating reader."

From the above statements we gather that the original characters and even the poet himself may not relish *Rasa*. But the audience may do so. But we do not agree with this opinion. Because really speaking, the relish of the audience is second-hand. After all, the appreciator relishes *Rasa* according to the feelings of the poet himself. Of course, there are some third rate poets who have written such stuff that they have never experienced themselves. The scientists of *Bhakti-Rasa* do not wish to call them as 'poets'. According to them, a poet must have both qualifications - the ability to create poetry and the ability to relish poetry. Otherwise, he will not be qualified to be called a 'poet'.

Śrīpāḍ Balaḍev Viḍyābhūṣaṇ has written in *Sāhitya Kaumādī* -

"śaktiḥ prākṭana saṁskāra viśeṣaḥ kāvyoṭpādaka svādaika hetuḥ yam binā kāryam na uḍsayati, uḍitaṁ va upahāsaya bhavati."

Meaning - "Poetic ability is a special quality which is acquired by a person from previous births. This inherent talent is the only cause for creating poetry and making them enjoyable. Without this inherent talent, poetry would not be forthcoming."

Hence it is our firm conclusion that even though the original characters do not relish *Rasa*, if the great poets relish their experiences, they would enable the audience to relish *Rasa*.

Earlier we have said that the dominant mood of the hero and heroine is that of sweet passion or *Madhura-rāṭi*. But they do not relish any poetry themselves. The audience is relishing the poetry. The audience alone is sitting and watching the drama or listening to the poetry. Their *bhāva* and *vibhāva* are creating *Rasa* in them. In *Prīṭisandarbha* it is written -

"bhāva evābhih sampannah prayānti Rasarūpaṭām ".

Meaning - "When emotion (*bhāva*) attains maturity, it takes the form of *Rasa*."

Bharata Muni, the ancient author of *Rasa*-science has written in *Nāṭya Śāstra* -

"vibhāva anubhāva vyābhiṭāri saṃyogād Rasa niṣpattih."

Meaning - "*vibhāva*, *anubhāva* and *sañcāri vibhāva* together bring about a dominant mood in the audience."

The author of *Sāhitya Darpaṇa* has written -

"tasmādalaukikah satyam veḍya sahrdaayirayan, pramāṇaṇi cārvanaivaṭra sōābhinne viḍuṣaṃ maṭāh."

Meaning - "*Rasa* is out-of-this world; only appreciators can experience it. The learned ones think that experiencing *Rasa* and *Rasa* itself are inseparable."

In Kāvya Prakāśa it is written - "Rasa is truly an extraordinary phenomenon. While relishing *Rasa*, it flares up and enters the heart, it embraces every organ of the body, appeasing it with ambrosia, and one becomes oblivious of everything else. We feel as if we are uniting with the Supreme." Hence, *Rasa* is 'expressed', not 'produced', 'measured' nor 'consumed'.

THE PERMANENT MOOD OF THE AUDIENCE

While relishing *Rasa* we should have special consideration for the audience. The original characters, actors and the poet may have some dominant mood. But we want to pay special attention to the dominant mood of the audience. *Ṣṭhāyī bhāva* (dominant or permanent mood) has been defined in many books such as, Daśarūpaka, Śāhitya Darpaṇa etc. But Kavi Kaṇapūra has best defined this most important term in the following manner -

"āsvāḍankura kāṇdo'sti dharmah kaścana cetasah rājasṛtamobhyam
hūnasya śuddha sattoṇayā satāh, sā ṣṭhāyī kathyate vighṇair
vibhāvasya prthaktayā, prthagvidhātoam yatyeṣa sāmājikataya satām."

- (A.K.)

Meaning - "*Ṣṭhāyī bhāva* is the root cause of relish in the heart filled with pure goodness and one which is devoid of the modes of passion and ignorance. This *ṣṭhāyī-bhāva* is crystal-clear and the root cause of *Rasa*-relish."

When the audience relishes a poem expressing *Madhura-Rasa*, their *ṣṭhāyī-bhāva* is called *Madhura-rati*. When they relish a poem expressing *vīra-Rasa* (bravery), Their *ṣṭhāyī-bhāva* is called 'enthusiasm' and when they relish a poem expressing *aḍbhūṭa-Rasa* (strange happenings), their *ṣṭhāyī-bhāva* is called 'surprise'.

Now, a pertinent question arises - "The mood is called '*ṣṭhāyī-bhāva*' or 'permanent'. But it changes from poem to poem, and also according to various *vibhāvas* (since one's mood cannot remain permanent). Then what is the point in naming it so? In

reply to this question, Viśvanātha Ćakravartī has written -

“yathā eka eva sfatikah jabākusumādi nānā padārthanāṃ saṅgāt kaḍāciṭ raktah kaḍāciṭ pītah kaḍāciṭ śyāma ityādi vivīdhakaro bhavaṭīti. Tathāivaika eva sthāyirupo dharmāḥ vira Rasādi poṣakānāmnānāvidha vibhāvānāṃ kaḍāciṭ utśāharūpah kaḍāciṭ vismayarūpah kaḍāciṭchokarūpo dharmāḥ prapañcāntargata sāmājikānāṃ svaccha ratimatameva Rasāsvādakah, na tu pārśadānāṃ nava tadanugaṭānāṃ sādhakānāṃ, teṣāntu svataḥsiddha eva ye ye sthāyino vartante te eva Rasāsvādaka bhavanṭīti gñeyam.”

- (purport to A.K.)

Meaning - “A crystal bowl takes various colors such as red, yellow or black depending on the color of the articles kept in it, viz., shoe-flowers. In the same way, the audience whose heart is good and clear, relishes various *Rasas* such as ‘bravery’ etc. which are nourished by their permanent mood.”

The above statement refers to the relish of material literature only, and not to the relish of *Bhakti-Rasa*. The eternal associates of the Lord and their followers relish *Rasa* only according to their permanent mood. The causes of *Sakhyā-Rasa* (friendly) will not trigger relish in those who are in permanent conjugal mood. Similarly, those who are in *Sakhyā Rasa* will not relish a situation evoking parental sentiment. In the same way, the devotees who are following in the footsteps of the eternal associates of the Lord will not relish *Rasa* in situations that are contrary to their moods.

In the case of the ordinary audience, the permanent mood is one that is clear and which can assume different moods. But in the devotees, the permanent mood is truly ‘permanent’. Anyway, we were discussing the process in which the audience relishes *Rasa*. *Alaṅkāra Kaustubha* is considered to be a text on spiritual *Rasa* since nowhere in the book, there are examples of ordinary heroes and heroines. This is why, the permanent mood of the audience is called ‘pure goodness’ and not only ‘goodness’. Jīva Goswāmi has said -

"*atra śuddhasaṭṭvamnāma bhāgavatāḥ svaprakāśika svarūpaśakteḥ samvidyakhya vṛttih, na tu māyāvṛttih viśeṣah.....śuddhasaṭṭva viśeṣaṭvam nāma, cātra yā svarūpa śakti vṛtyantara lakṣaṇa hlādinināmnī mahāśaktistadya sāra vṛtti samaveta - tat sārāṇi saṭvām evetyeva gaṇṭavyam.*" - (Purport to B.R.S.1.3.1)

Meaning - "The permanent mood of the audience is said to arise out of the pure goodness of the heart, because, permanent mood of devotional *Rasa* is made up of the pleasure potency of God Himself which is the root of the entire force of consciousness."

Viśvanātha Cakravartī has also written - "*Rajas tamasorbhavana samājikānāṃ avidyā rahityam aṭasteṣāṃ śuddha saṭṭvāmapi na māyā vṛtti rūpam apitu, cidrūpameva. Aṭaeva teṣāṃ Rasāsvādakaścitta niṣṭha dharmo'pi hlādinīśakterānandātmaka vṛttirūpā eva nā tu jadātmaka, tatḥaṭve bhāva svarūpasya jadātaṭmaka tadṛśa dharmasya vibhāvāḍibhih kāranaivānandātmaka Rasarūpaṭānupapātṭeh na hi jada parināma svarūpa ānanda bhavaṭṭi.*"

Meaning - " 'Devoid of the modes of passion and ignorance' means that the audience should be devoid of material ignorance. This means that the pure goodness of their heart is not caused by the material potency of God, but rather due to His Spiritual Potency. [Please refer the glossary for further explanation on the potencies of the Lord] Hence , their mind that relishes *Rasa* is also filled within the pleasure potency of the Lord, and not filled with any material quality. The material *vibhāvas* can never give rise to *Rasa*, since true bliss cannot be produced by worldly things."

BhaktiRasāmṛta Sindhu is a pure transcendental text on devotional *Rasa*. Although we have accepted *Alaṃkāra Kaustubha* as a transcendental text on *Rasa* , there are some differences in the matter of analysis. Hence Viśvanātha Cakravartī has stated -

"*BhaktiRasāmṛta Sindhu vibhāva sthāyi-vibhāva Rasādīnām ya yah prakriya kaṭhiṭāḥ tadbinna evatra granthe prakriya alaṃkārikānāṃ anurodhenokta aṭaeva kaṭi keṭi prakriya nātyantaṭvicaRasaha.*"

- (Purport to Alamkāra Kaustubha)

Meaning – “Whatever different processes of *Rasa* is described in a *BhaktiRasāmṛta Sindhu*, has been incorporated in this text also. But certain other processes do not pass the test of critical scrutiny (in the context of devotional *Rasa*).”

STHĀYI BHĀVA - IN THE MODE GOODNESS, PURE GOODNESS AND SPECIALLY PURE GOODNESS

Thus we see that according to the author of *Sāhitya Darpaṇa*, *sthāyī bhāva* requires the mode of ‘goodness’, while the author of *Alamkāra Kaustubha* states that it arises out of ‘pure goodness’ and *BhaktiRasāmṛta Sindhu* is of the opinion that it is nurtured by ‘specially pure goodness’. Here we would like to mention that the *sthāyī bhāva* of the *Rasa* and the audience might not be one and the same. *Rasa* may have sorrow, anger, enthusiasm etc. and these qualities are found in all living beings in small or large quantities. But this does not mean that all living beings have this *sthāyī bhāva* and can relish *Rasa*. Only those who have got rid of passion and ignorance, under scriptural guidance, and their hearts have been filled with goodness, can relish the *sthāyī bhāva* of the *Rasa*. Just as love for *Kṛṣṇa* arises in a pure heart only out of hearing His Divine pastimes, and cannot be acquired by *jñāna-yoga* or any other method, in the same way, although we may purify our hearts by some spiritual process, we are not qualified to relish *Rasa* unless and until we are trained to do so under the guidance of the rules of *Rasa-science*.

Anyway we were discussing how the material *Rasa*-scientists have said that *sthāyī-bhāva* arises out of the mode of ‘goodness’ and of ‘pure goodness’. The mode of ignorance covers our mind, passion throws it in turmoil while goodness illuminates the mind.

The *Gītā* says- “*sattvāt sañjāyate jñānam*”.

Meaning - "Knowledge arises out of goodness".

Saṭtvaguṇa is pure, clean and soft. Hence we accept that the hearts filled with goodness is qualified to relish *Rasa*. The material *Rasa*-scientists say that the *Rasa*-relish arising out of such *Saṭtvaguṇa* is free from everything material and is equal to realizing the Supreme. But this statement appears theoretical since we have not heard of anyone going into an ecstasy or *samādhī* while relishing material *Rasa*. Such *Rasa*-culture and so much 'devoid of passion and ignorance' is a rare thing in this world. Well, we do not scoff totally at their statement either. Since, relish of great literatures may not be akin to realizing the Supreme, but they do cause immense pleasure. Dr. S. K. Dey has called it half-practical and half-theoretical". We feel this is true.

THE INTEREST IN LITERATURE ARISES OUT OF RASA-DESIRE

Firstly, an audience starts taking interest in poetics due to a desire for *Rasa*. Those who have this desire, their hearts are more devoid of passion and ignorance as compared to others. In *Alaṃkāra Kaustubha* it is written -

*"svagaṭa Rasa vāsanaṁ dhautā rajasṭamasa svaccha taresu samājikānām
cetaḥsu."*

Meaning - "The hearts of a decent audience are washed clean with *Rasa*-desire, is devoid of passion and ignorance and hence cleaner than others."

BHAKTIRASA - ITS PROCESS, ASSOCIATES AND TYPES

While discussing the process, associates and types of *Bhakti-Rasa*, *Srīla Rūpa Goswāmi* has stated -

"Bhaktinirḍhuta doṣānām pRasannoḥjoala cetasām, Śrī
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*Bhaktisukhāśrīyaṃ, premāntaraṅgabhūtāni kṛtyanyavanuṭisthāṭaṃ,
bhaktānaṃ hr̥ḍi rajanī samskāra yugalojjoala, ratirānandarupaiva
niyamana tu rasyatām, Kṛṣṇādibhirvibhavaḍyairgaṭairanubhavaḍhwani,
praudhānanda cāmatkārakāṣṭhamapaḍyaṭe parām."*

Meaning - " (How to arouse *Rasa*) One whose heart is flawless and hence it is joyful and brilliant because of devotion, one who is devoted to God, associated with devout *rasikas* for entertainment, one whose sole purpose of life is to love the lotus-feet of Lord Govinda, and is always engaged in hearing about, and glorifying *Kṛṣṇa*, in the hearts of such a devotee, the inherent and acquired *Rasa*-desire will be able to relish *Rasa* caused by Lord *Kṛṣṇa* and will reach the topmost bliss."

Ordinary *Rasa*-scientists have not mentioned any such process by which one may relish *Rasa*. But the scientists of *Bhakti-Rasa* have discussed such process in detail in many books. Hence we wish to make the statement - "a devotee-*sahṛḍaya* can be made."

EQUALIZATION

While studying literature, a phenomenon takes place in the heart of the audience that is filled with goodness. It is called 'equalization'. Jīva Goswāmi, Rūpa Goswāmi and Viśvanātha Cakravartī, who are *Bhakti Rasa*-scientists, are of the opinion that equalization takes place due to some inexpressible power of devotional passion. Now let us discuss this phenomenon slightly.

"parāgaṭa sukha duhkha bhāvanā yamanukūla prāya cīttavaṃ saṭṭvaṃ "
- (Dasarupakam)

Meaning - " 'saṭṭva' means the tendency to feel others' sorrow and joy as one's own."

Due to this 'saṭṭva', an appreciating audience feels the joys and

sorrows of the dramatic characters as their own. Literature has a power due to which the audience becomes one with the heroes and heroines unknowingly.

"saktirasti vibhāvādeh kapi sādharāṇīkṛtau, pramātā tadabhedena svām yaay pratipadye" - (Bharata Muni)

Meaning - "The vibhāvas have such a power that the audience starts identifying with the original characters."

In the early stages of equalization one feels for a moment that he himself is the hero, and the next moment he feels that he is not the hero but a reader or a part of the audience. The definition of 'equalization' is given in *BhaktiRasāmṛta Sindhu* in the following way -

"eṣām svarūpa sambandha niyama nirṇayohiyah, sādharāṇyaṁ tadēvokṣam bhāvanām purōasuribhih. Alaukikya prakṛtyeyam suḍvruha Rasasthītiḥ, yātra sādharāṇatayā bhāvah sādhu sfuranṭayani"
-(B. R. S. 2.5.101-102)

Meaning - "Equalization is the phenomenon by which the audience sometimes feels one with the various *bhāvas* of the poem and other times different."

This is difficult to understand because it is supernatural. The author of *Sāhitya Darpaṇa* says -

"Vyāpār'sti vibhāvādernāmnā sādharāṇīkṛti, tat prabhāvena yasyasan paṭhodhi plāvanadayah. Uṭsāhādi samudvōdhaḥ sādharāṇyabhimāntah, nrnāmapi samudrādi lamghnāḍau na duṣyaṭi. Sādharāṇyena arṭyadīrapi atdvaṭ prātryaṭe."

Meaning - "The *bhāvas* have a power called 'equalizing'. Due to this, the audience becomes one with the original characters. As a result the audience feels as if they are only crossing the ocean just like Lord Rāma in Rāmāyana. Equalization enables people to feel

enthusiasm and interest in the play. Hence it is not a bad thing."

Viśvanātha Ćakravartī has said -

"Athā kadācit saṭām madhye Rāmāyana pāthe Hanumātaḥ samudra
laṅghānāni āgatam tat śrūtvā tatstha kaścit sahrdaya bhakta
tādrsaRasāvesēna lajjāsaṃkoṇādi kāmānāvekśya swayamapi samudra
laṅghānartham sabhāmadhye ċukurda. Drśyanātyepi kaścidāśaraṭha
rūpādhiarī sahrdayantaḥ 'Rāmo vanām jagameṭi' śrūtvā Daśaraṭhasya
bhāvaśāveśenasvayamapi prāṇam tātajeti loke mahati prasiddhirasit."

Meaning - "Once Rāmāyana was being narrated in a gathering. When the narrator started describing how Lord Hanuman was about to jump in order to cross the ocean, a devotee who was so absorbed in the narration that he himself jumped up amidst everybody without any shyness or hesitation. Similarly, an appreciating actor who was playing the role of King Daśaraṭha actually died on hearing that Rāma has left for the forest."

Noting this axiom, the author of Sāhitya Darpaṇa has said -

"Parasya no parasyeti, māmēti no māmēti ca."

Meaning - "It is I, not someone else, it is someone else, not I."

Equalization is a method of Rasa-relish. Abhinava Guṇṭācārya has written in his purport to Nāṭya Śāstra -

"Asahrdayo'pi sahrdayo bhavati."

Meaning - "The one who is not qualified to relish literary Rasa will become qualified by the process of equalization."

So far, in a nutshell, we have discussed -

- (1) Rasa-desire, which results in
- (2) Literary-interest,

- (3) Arousal of *saṭṭva-guṇa*,
- (4) Equalization, which results in the
- (5) Arousal of more *saṭṭva-guṇa*

The next stage is the phenomenon of relish.

"Tadāsvāde vibhāvādeḥ paricchedo na vidyate." - (Sāhitya Darpaṇ)

RELISH OR ABSORPTION

During true relish the good audience feels non-different from the heroes and the heroines of the literature. During equalization, sometimes one feels non-different and sometimes different from the characters. But during relish, the sense of being different from the characters disappears altogether and one feels totally non-different from them. This has been called 'absorption' by Abhinava Gupta. He too has defined equalization as sometimes identifying and at other times non-identifying with the heroes and heroines. It creates a similar mood in the actors and audience. Hence new devotees are also able to relish *Rasa* just like the advanced devotees. It has been proved that relishing by equalization is better than direct relish of a *Rasa*. Let us discuss this point more finely.

EQUALIZATION WITH THE ORIGINAL CHARACTERS IS DIFFERENT FROM EQUALIZATION WITH THEIR MOOD

While going through the story of Nala-*Ḍamayanī*, sometimes an appreciating reader feels that he is Nala himself, and is in love with *Ḍamayanī*. Others feel that it not so. They feel - " I am not in love with *Ḍamayanī*, but with my own ladylove and her picture is arising in my mind. " This is called equalization of mood. The author has described the pleasure-sports of Nala-*Ḍamayanī* during the night. We do not think it is in good taste for a reader to consider himself as King Nala in this situation. Hence we are more in favor of 'equalization with the mood '. Just as it is very rare to find a flawless literature, it is also very rare to find

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equalization. By discussing material *Rasa*-science, we have reached one conclusion that by 'equalization', a devotee slowly advances on the path of *Rasa*-relish. Material *Rasa*-scientists explain this phenomenon by citing the examples of unification and separation of worldly heroes and heroines. The author of *Sāhitya Darpaṇ* has written about unification -

"*Śunyaṃ vāsa grhaṃ vilokya śayanaḍuṭṭhaya
kiñcīcchānairnidrāvayajamupagaṭasya sūciraṃ nirvanay paṭyurmukhaṃ.
Viśradḍhām pariṇumbya jāta pulakaṃ ālokya gaṇdaṣṭhalīm
lajjānamramukhi priyena hasatā bālā ciraṃ cūmbiṭa.*"

Meaning - "The newly-wed bride woke up and found the marriage-hall empty. So she raised herself slightly and observed her husband (who was pretending to be asleep) for a long time, and then softly kissed his lips. On seeing his cheeks quivering, she realized the truth and was embarrassed. Her husband started laughing and kissed her for a long time." This author has tried his level best to make the reader undergo equalization and relish this *Rasa* as if it was happening to them. But he has been unsuccessful. In *Kāvya prakāśa* it is written -

"*pura iva sfuran, hṛdayamiva praviśan, sarvāṅgamivaliṅgān,
brahmāśvāḍamivanubhāvayan, anyatṛa sarvāmiva tīroḍaḍhaṭ, lokottara
cāmaykāri śṛṅgārādhikāh Rasah.*"

Meaning - "In literature a scene should be described so vividly that it should penetrate the very core of the heart, sending vibrations through the entire body and it should eclipse everything else. It should make one feel the rapturous bliss of sensing the *Brahman*. This emotion causes transcendental bliss and is known as various *Rasas*."

But it is extremely rare to find a piece of worldly literature that is flawless, capable of bringing about equalization and making one

relish *Rasa*. How much ever one tries, it will not be possible to create such qualities. We may cite many examples given in books of rhetoric and books of *Rasa*. But we are afraid that in spite of reading them and thinking deeply about them, the reader will not be able to relish *Rasa* completely. We are not saying that one will not relish *Rasa* at all. In fact, the reader will feel more love and respect towards relishing literary *Rasa*. But the main aim of this book is to introduce the readers to the subject of Divine *Rasa*. Then you may ask - "What is the need to discuss worldly *Rasa*-science here?" As a reply we like to humbly present some facts.

GREAT WORLDLY LITERATURE HELP TO RELISH DIVINE RASA

It is seen that, even very dry and hard hearts do melt when they come in contact with great creations of great poets. Hence it is needless to say that appreciating readers will relish much more *Rasa* by reading these literary pieces. In fact, such readers are so great that ordinary people are not fit to sit near their feet even. In worldly literature, the descriptions of separation of lovers melt our hearts and are especially helpful in relishing Divine *Rasa*. *Malati-Madhava* is one such creation. *Śrī Rasikottama* has mentioned in his book *Premapaṭṭana* - "The books such as '*Kāḍambarī*' and '*Mālatī-Mādhava*' prepare the foundation of relishing extraordinary *Rasa* and enable us to enjoy pure bliss while discussing the transcendental pastimes of the Divine couple *Śrī Rādhā-Kṛṣṇa*. Hence we cannot overlook their contribution.

Many relishers of Divine *Rasa* consider the study of worldly literature favorable for devotional practise. But we would like to state that *Bhakti* could not be obtained without the association of pure devotees and their mercy. Worldly literature will be helpful to neophyte devotees who want to relish Divine *Rasa*, and whose hearts are, by and large, filled with *Bhakti-Rasa*. *Avadhūta* [Please refer *Śrīmad Bhāgavatam*] learnt from the natural activities of the birds and the animals. He accepted them as his Spiritual Master and obtained those lessons, which were favorable for his spiritual

life. In the same way, great worldly literature will neither be destructive or deterrent to our devotional practise. Such great preceptor as Śrīla Jiva Goswāmi has written in his book 'Sārvasamvādinī' -

"Kāvyaḷaṁkāra- kāmataṁtra-gaṇḍharva kālatsu tatṭatcārita mādhurya anubhava vaiduṣya siddheh."

Meaning - "The study of Rhetoric, the science of love-making and performing arts helps in experiencing the sweetness of the Supreme Personality of Godhead".

Here 'kāvyaḷaṁkāra' refers to worldly rhetoric and 'kāmataṁtra' refers to 'Kāmasūtra' of Vatsyayana, since any spiritual 'kāmataṁtra' does not exist. Visvanatha Cakravarti has written in 'Suratākāṭhāmṛtam' -

"smara-narapaṭi-vararājye dharmah sarmapraḍo'yam adhiṣṭhah, vaṭṣyāyana-muni-nirmīta paḍḍhatyuktasarena hi"

Meaning - "Lord Kṛṣṇa said - 'Dear Rādhē, the kingdom of King Maḍana (God of Love) is ruled according to the laws of Sage Vaṭṣyāyana. Hence I have been ordered to behave thus by the great powerful King Maḍana who has been advised by Sage Vaṭṣyāyana.' "

The opinions of two preceptors are infallible - firstly, Bharata Muni and secondly, sage Vaṭṣyayana. Śrīla Jiva Goswāmi too, is not referring to any spiritual book of rhetoric or science of lovemaking.

Even Lord Caitanya, who is the Supreme Personality of Godhead and the very embodiment of Bhakti-Rasa has relished Vraja-Rasa by uttering a verse from "Kāvya-prakāśa", a worldly literature. In this book, a worldly heroine says -

"Yah kaumāra harah sa eva hi varasta eva caitra
kṣapaṣṭeṇmilitamālaṭisurabhayah praudhah kāḍambanīlah. Sa
cāvāsmi taṭhāpi taṭra suraṭavṇāpāra līlā vidhau, ravarodhasi veṭasi
taruṭale cetaḥ samutkanthaṭe."

Meaning - "A certain heroine is telling her friend - 'He who had stolen my virginity later on became my husband. It was a night in the month of Caitra (March - April). Now once again, that sweet night of Caitra has arrived. The same joyous South breeze carrying the scent of bloomed Mālaṭi flowers is blowing now also. I am the same person. Even then, I long for that night of our first meeting on the banks of the river Revā, under the Veṭasi tree.' "

Mahāprabhu, who was in the mood of Rāḍhārāni, often repeated this verse. Nobody knew why. Only Śrī Swarūpa Dāmoḍara who was very close to Mahāprabhu realized the true meaning. He sang songs to bring out the inner meaning of the verse and enhanced Mahāprabhu's bliss. By the mercy of Mahāprabhu, Śrī Rūpa Goswāmi, who was a poet of transcendental Rasa, also understood the reason for uttering this verse. He wanted to reveal Mahāprabhu's heartfelt desire to the devotees. Hence, he created a verse in the mood of the earlier one. Viz. -

"Priyah so'yam Kṛṣṇa sahaṇā Kurukṣetra militastathā'm sā Rāḍhā
Tadīdamubhayoh saṅgamsukham, taṭhā pañṭah khelanmadhura murali
pañcama juṣe mano me aklindī pulinavipinaya sprhayati."

Meaning - "On meeting Lord Kṛṣṇa at Kurukṣetra, Śrī Rāḍhā is telling her friend - 'O friend! He is the same Kṛṣṇa who had wandered in Vṇḍāvana with me. I am the same Rāḍhā. The pleasure of our meeting is the same. Even then, my heart longs to sport in the woodlands of Vṇḍāvana only, on the banks of the River Yamunā, where Kṛṣṇa used to enchant the living and the non-living by playing the fifth note ever so sweetly on His flute.' "

Kṛṣṇadāsa Kavirāja Goswāmi says -

"Dear devotees, please listen to the meaning of this verse in short. When Mahāprabhu beheld Lord Jagannātha in Puri, his feelings

were the same as that of Rādhārānī when she saw Lord Kṛṣṇa at Kurukṣetra. Although He was close to Her, She thought thus - 'He is in royal clothing, surrounded by horses, elephants, and guards. Where is the cowherd boy? Where are the lonely gardens of Vṛndāvana? I will be satisfied only if I get Kṛṣṇa in the same mood in Vṛndāvana alone."

- (C.C)

Śrī Mahāprabhu relished the verse belonging to a worldly poem, in the mood of relishing Vraja-Rasa. By His own conduct Mahāprabhu taught the relishers of Bhakti-Rasa that if one chooses a substance that helps one to relish transcendental Bhakti-Rasa, then it will not be detrimental or an obstruction to one's devotion.

"By relishing the Rasa Himself, He taught the devotees since He was a touchstone of Love."

- (C. C.)

IT IS POSSIBLE TO RELISH BHAKTI-RASA WITH OR WITHOUT THE HELP OF ANY LITERARY PIECE

It is not as if any Divine or worldly literature is absolutely necessary to relish Bhakti-Rasa. It is possible to relish Bhakti-Rasa even without the help of such literature. Let us discuss this point in more detail. In the purport of Sāhitya-Darpaṇa it is written that, first the subject of Rasa (i.e. the hero and heroine) and their activities create an impression on the minds of the appreciating readers. This is followed by the arousal of passing and dominant moods. Later on, there is equalization, which results in relish. The subjects of Rasa, and their activities express a dominant mood. This mood is called 'Rasa'.

*"Vibhāvenānubhāvena vyaktāḥ sañcārīna tathā, Rasaṭāmeṭi raṭyāḍīh
sthāyibhāvah sacētasām. " -- (S. D.)*

Meaning - " The subjects, their activities and the passing moods (eg. Joy, sorrow etc.) express the dominant mood of the appreciator and culminate in 'Rasa'.

"Vibhāvādinā vyaktāḥ bhāva eva Rasaṭāmeṭi. " - (S.D.)

Meaning - " 'Rasa' results when the dominant mood is expressed through subjects, their activities etc. "

When one relishes literature, the heart gets filled with *Rasa*. Noting this phenomenon, Śrī Jīva Goswāmi has written in *Prīṭisandarbha* -

*"vibhāvādisfurtivoiśeṣavyaktasfurtivoiśeṣa bhāgavat prīṭireva BhaktīRasāh
"*

Meaning - 'The dominant mood of love arises in the heart of a devotee. Lord *Kṛṣṇa* who is the subject of love, and His associates, who are the objects of love, inspire it. This results in *Bhaktī-Rasa* in the devotee. There are three groups in *Bhaktī-Rasa* as well - the original characters, the actors and the audience. Now let us discuss and relish especially how the devotees relish *Bhaktī-Rasa*.

The rhetoricians and worldly *Rasa*-scientists say that there is no way of relishing *Rasa* other than studying literature. They say this because the hero and his activities that brings about *Rasa*, is after all, created by literature. Śrīla Rūpa Goswāmi has written -

*"vibhāvairanubhāvaiśā sātṭvikairvyābhiṭaribhih, svādyatvaṃ
hr̥ḍibhaktānāmiṭa śravanāḍibhih, eṣa kṛṣṇaraṭīh sthāyibhāvo Bhaktīraso
bhavet. " - (B. R. S. 2.1.5)*

Meaning - " When the devotee hears about the subject, i.e., Lord *Kṛṣṇa*, His activities and all other associating and passing moods,

his heart is filled with the dominant mood that is Love for *Kṛṣṇa*. This results in *Bhakti-Rasa*. "

Some people feel that one cannot relish Divine *Rasa* or *Bhakti-Rasa* without studying Divine literature. They feel this way because only when the subject and his activities are described in literature, they can be called 'vibhāva', 'anubhāva' etc. In this context, the opinion of Śrīla Rūpa Goswāmī is as follows -

"Eteṣāntu tathā bhāve bhāgavatkāvyānātyayohi, sevāmahuh paraṁ
hetuṁ kecīttatpakṣāhraginah."

Meaning - "Some of them who love Divine literature are of the opinion that it is possible to realize various moods only by studying such literature."

Some people are supporters of Rhetoric. Hence they feel that the desire for *Bhakti* is nourished and developed in the hearts of devotees only by studying Divine literature. But this principle is neither logical nor acceptable. It is true that worldly *Rasa* cannot be relished without taking the shelter of worldly literature. But this argument does not hold good in the case of relishing Divine *Rasa* simply because the characteristics of worldly *Rasa* do not apply to Divine *Rasa*. Worldly *Rasa* is fallible and subject to limitations and obstacles. Hence it is not possible to relish this *Rasa*. *Bhakti-Rasa* does not possess these negative qualities. Hence it is not absolutely essential to take the support of literature-study in order to relish it. In *Bhakti-Rasa*, the subject (*Kṛṣṇa*), the permanent moods and the inborn devotees are all transcendental. Hence it is possible to relish *Bhakti-Rasa* without the help of any Divine literature.

The main cause of *Bhakti-Rasa*, who is also the subject, is none other than the out-of-this world, transcendental, unlimited, the destroyer of all obstacles, Lord Maḍhusūdana (*Kṛṣṇa*). If we take

His shelter, then by His mercy all obstacles will be uprooted. He is destroyer of all sorrows. The Supreme Personality of Godhead is

All-pervading, has infinite qualities, forms and pastimes. Hence we need not fear that He will be limited. The Lord is not worldly.

THE REAL DESCRIPTION OF ŚRĪ BHAGAVĀN - THE SUBJECT OF BHAKTI-RASA

The ones who are born of Nature are material. Although *Bhagavān* is the source of Nature, He is beyond Her laws. Nature is only His external potency. He is above all material modes (*guṇas*). He implants the seed in Nature that makes her come alive. Although

He creates the universe He is not touched by matter and is eternally blissful and conscious.

"Eṭaḍisanamisasya prakṛtiṣṭho'pi tadguṇaih, na yujyate tadātmaṣṭhayiryatha buddhiṣṭadāśraya." - (Bhāg.1.11.39)

Meaning - "The intellect of the ordinary mortal is linked to the joys and sorrows of the body. But God is not like that. In spite of being in contact with matter, He is not material. That is the proof of His Divinity."

In the same way, *Bhakti*, which enables us to relish Divine *Rasa*, is also free of all the limitations mentioned above. This is because *Bhakti* is the tendency of Śrī *Bhagavān*'s spiritual, blissful potency. Śrī Baladeva Vidyābhūṣaṇ has explained the verse "*ādhyāyana mātravataḥ*" (Veṇḍānta 3. 4. 12) in the following manner -

"HlāḍīnisāRasamavetaṣamvoidrūpaBhaktiḥ sa'ccīdānandarase Bhaktiyoge tuṣṭhaṭutu śruteh. Itārathā bhāgavat-osikāra hetuRasau na syāt. Tatha bhūṭayastasya bhaktakayadivṛtti tadātmena qavirbhūṭaya kriyākāraṭvam." - (Govinda Bhāṣya)

Meaning - "*Bhakti* is the tendency of the essence of the joyous

potency of the Lord. Sruti also says - 'the eternal conscious and blissful *Rasa* is situated in *Bhakti*-yoga.' If this were not true it

would not have been possible to subjugate the Divine One by *Bhakti* alone. This *Bhakti* becomes one with the senses of the devotee and is expressed through various activities."

Now the question may arise- "*Bhagavān* and *Bhakti* are no doubt conscious and blissful. But the devotee is worldly, limited and obstacle-ridden. This is especially true in the age of *Kali*. *Śrīmad Bhāgavatam* also says, -

"*Prayenalpāyusaḥ sabhya kalāvasmin yugejanāḥ , mandāḥ sumandamatayo mandābhāgyaḥ hyupadrutāḥ.*"

Meaning - "(Śaunaka and the other sages said) - 'O *Sūta*! In this age of *Kali* almost everyone has short life span, is idle, dull, problem-ridden and troubled by diseases and sorrows. When this is the sorry state of mortal mankind, how will it relish the transcendental, unlimited *Bhagavān*?'"

Earlier we have already quoted *Govinda-Bhāṣya*. *Bhakti* becomes one with the devotee's senses. *Bhakti* is the property of the spiritual potency of the Lord. It slowly arises in the senses of the devotee due to hearing and chanting, and destroys the material nature of these senses. Then these senses become spiritual. Just as mercury and sulfur react with each other to form mercuric sulfate which is a totally new substance, due to hearing and chanting, the material tendencies of the devotee gets united with *Bhakti* and his senses become spiritual. When the devotee's heart becomes united with *Bhakti*, the result is '*PREM*'.

"*Vaiṣṇavera deha prakṛta kabhu noy, aprākṛta deha bhakṣera cīdānandamay.*" - (C.C)

Meaning - "The body of a *Vaiṣṇava* is never material. His body is transcendental, eternally blissful."

Hence by the mercy of *Bhakti-Dēvi*, who is a property of the spiritual potency of the Lord, the material senses of mortal mankind becomes spiritual and becomes capable of relishing *Bhakti-Rasa*.

Again, ancient rhetoricians say that *Bhakti* cannot be classified as a 'Rasa.' This is because, relishable *Rasa* arises due to the affectionate relationship between the subject and the object of love, both of which have to be at the same level. But, we see that, the person whom we adore, *Śrī Bhagavān* is situated on a much higher platform than that of a devotee. How can the relation between the two unequal beings be called 'Rasa'? *Śrīla Jīva Goswāmī* replies - "This objection is applicable to the demi-gods and demi-goddesses that are worldly, but not to Lord *Kṛṣṇa*, because He is the embodiment of *Rasa* and relates to His devotees on an equal platform. His mother ties Him with a rope, His friends climb on His shoulders and feed Him half-bitten fruits, while His sweet-hearts rebuke Him. Thus it is *Bhakti* alone that brings the devotee and the Divine One on the same level and enables the fortunate devotee to relish Divine *Rasa*."

If you ask - "How can we gain that *Bhakti*?", the answer is that *Bhakti* is gained by the mercy of the Spiritual Master and *Kṛṣṇa* alone.

"*Brahmaṇḍa bhramiṣṭe kono bhāgyavān jīva, guru Kṛṣṇa pRasāde pāya Bhakti-laṭā bīja.*" - (C.C)

Meaning - "Per chance a rare devotee in the universe may gain the seed of the creeper of *Bhakti* by the mercy of Guru and *Kṛṣṇa*."

The mercy of Guru and *Kṛṣṇa* are miraculous and spiritual. That is why the characteristics of *Bhakti* are devoid of worldly faults.

Hence it is proved that it is not absolutely essential for devotees to study Divine literature in order to relish *Bhakti-Rasa*.

The biographies of some devotees further prove the above statement. Prahlāḍa, Dhruva, Ambarīṣa, Hariḍāsa Thākura etc. have been immersed in the ocean of *Bhakti-Rasa* without any help from Divine literature.

However, for the ones who have interest in literature, it is favorable to relish *Bhakti-Rasa* and gain the permanent mood of Divine love by discussing Divine literature. For them, this process is especially helpful. Although to relish Divine *Rasa*, the study of Divine literature is not absolutely essential, it is one of the best methods, no doubt! For those who have an inborn interest in literature, this method is especially favorable. Śrī Rūpa Goswāmī has himself written -

*"nave ratyānkure jāte haribhaktasya kaśyācīt, vibhāto vādi hetuṭvaṁ kiñcīt
tāḥ kāvyānātyayoh!"* - (B.R.S. 2.5.96)

Meaning - "For a devotee who is interested in *Rasa*-literature, it is little bit necessary to study Divine literature in order to develop his devotion further." Here Śrīla Goswāmipāḍ must have used the words 'little bit' definitely with some special intention. Śrīla Viśvanātha Ćakravartī has explained the above verse. From his explanation we learn that, our main intention should not be only to discuss the fine points of literature as the people interested in worldly *Rasa* do, but our aim should be to develop passion for *Kṛṣṇa*. Hence the use of the words 'little bit'. Otherwise, for those who are interested in poetry and literature since childhood, we feel that their newly sprouted devotion can develop into the dominant mood of love by studying Divine literature seriously. The main aim of the path of *Bhakti* is to gain the permanent mood of Divine love. This can also be gained by congregational chanting of the Holy Name, worshipping, meditating etc. But for the one who is interested in literature, study and relish of Divine literature is a sure shot method to gain the permanent mood of Divine love.

For people of this category, the study of Divine literature is especially suitable and an interesting devotional process.

Let us understand this point further with the help of an example. Suppose some devotee has a friendly inclination towards Lord *Kṛṣṇa*. If he wants to turn this inclination into real permanent friendly mood, he is advised to think of those qualities of *Kṛṣṇa* that are favorable for friendly mood. He should regularly chant those names of *Kṛṣṇa* that are dear to His friends, he should constantly meditate on the mood of *Kṛṣṇa*'s friends and he himself should also be in the same mood. The devotee has obtained the correct advice and starts making attempts in that direction. This devotional practise is called **RAGANUGA PRACTISE** of friendly mood. Srila Rupa Gosvami has described the path of *Rāgānugā bhajan* -

"kṛṣṇam smaraṇ janañcāsyā preṣṭhaṇi nijasamihitaṇi, taṭṭaṭ kathā ratascāsau kuryaḍvasam vraje sadā." - (B.R.S. 1.2.294)

Meaning - "The *Rāgānugā* devotee should constantly meditate on dearest Nandanandana (*Kṛṣṇa*) and His dear associates who have a similar mood for *Kṛṣṇa* and thus always live in Vraja."

Now we would like to ask our appreciative readers that would it not be more favorable and easy to practise this devotional path with the help of Divine literature, which inspire his friendly mood? Surely it will. When a devotee practises *Rāgānugā* path, he should not only be in a friendly mood, but also a serve a particular friend of *Kṛṣṇa*. The intense greed to offer such service will arise only when one hears the pastimes of the Lord in friendly mood.

"taṭṭaṭ bhāvādi mādhurye śrute dhīryāḍapekṣaṭe, nāṭra śāstram na yukṭiñcā ṭallobhoṭpattīlakṣanam."

Meaning - "When one hears the sweet pastimes of *Kṛṣṇa* with Vrajavāsīs as described in Śrīmad Bhāgavatam and by other *rasika* devotees, one develops the desire to gain the same sweet *bhāva*,

oblivious of scriptural instructions. This the symptom of the arousal of greed."

'Hearing' does not mean only entry through the ears. Srila Jiva Goswami defines 'hearing' as -

"Śravaṇādi dvāra kathanāñcī anubhūti labhah"

Meaning - "Hearing should amount to realization to a certain extent."

This is because if a subject does not enter the heart, it cannot be called 'hearing'. Such type of hearing gives birth to the above-mentioned "greed". When one hears and discusses Divine literature, such greed is born.

Discussion of Divine literature is necessary. The Brahmin - reader of The Gītā, proves this.

"yāvaṭ paḍi tāvaṭ pāi tānhāra ḍarśana, ei ālgi the Gītāpāth nā chāre mora mana."

Meaning - "As long as I read the Gītā, I can behold him. Hence I cannot divert my mind from reading the Gītā."

Without reading The Gītā also it is possible to behold the Lord in one's mind's eye by meditation etc. It is also true that the Lord is not inspired in the hearts of many who read the Gītā daily. But the form of the Lord did appear whenever this Brahmin read The Gītā. Had the form appeared when he was not reading The Gītā, he would not have said - "Hence I cannot divert my mind from reading The Gītā." By this we feel that the form did not appear when he was not reading The Gītā. This happened because of some special interest or inborn quality of the Brahmin. In the same way, when devotees who are interested in Divine literature hear or discuss the pastimes, they appear in their hearts. Hence they

too cannot give up hearing and it becomes the main part of their *sādhana*. *Rasa*-science says -

'vibhāvāṇḍi jīviṭāh'

Meaning - " You will relish *Rasa* only as long as you are in touch with the literary piece,"

You will notice that you do not relish *Rasa* so much when you are no more in contact with that particular book. Hence for such devotees, discussion of Divine literature is especially helpful and it should not be underestimated.

THE STEPS TO CONVERT THE DESIRE FOR BHAKTI INTO PERMANENT LOVE FOR KṚṢṆA

We have mentioned that rarely does a fortunate person gain the desire for *Bhakti*. The Gaudiya *Vaiṣṇava* masters have very expertly described the steps in which this desire for *Bhakti* gets converted into permanent mood of love. First of all this desire is born due to the association and mercy of the devotees.

"Kṛṣṇa-Bhakti janmamūla haya sādhusanga." And *"Mahaṭkṛpā binā kono karme Bhakti noy."* -(C.C)

Meaning - "*Kṛṣṇa-Bhakti* is born due to associating with pure devotees" and "there is no way to gain *Bhakti* other than the mercy of pure devotees."

ŚRĪ JĪVA HAS DESCRIBED THE STEPS TO DEVELOP BHAKTI

Later on, this desire for *Bhakti* inspires the devotee to know and hear more about God. He feels like going to the place where he can get to hear such Divine pastimes. He asks questions from advanced devotees to learn more about God-related topics. Śrī Jīva Goswāmī has termed such advanced devotees as '*śṛavan-*

guru' (a teacher from whom we may hear) and the desire of the devotee has been termed as 'primary interest'. From the 'śravaṇa-guru' the devotee should hear in detail about *Bhakti* and *Bhagavān*, the aim of life and how to achieve it. Then he should think deeply about it. Due to this when the devotee begins to believe firmly in God, *Bhakti*, and the scriptures dealing in *Bhakti*, it is called 'scriptural belief.' Jīva Goswāmī has recorded the above facts in the following manner -

'*ṭaṭra praṭhamam tavaṭ aṭṭat sangajjateṇa ṭaṭṭat śraḍḍhā ṭaṭṭat paramparā kaṭhā ruṭi āḍinā jāta bhāgavaṭ sammūkhasya ṭaṭṭat anusangenaiva ṭaṭṭat bhajaniye bhagavadāvīrbbhāvaviśeṣe ṭaḍbhajanamargaviśeṣe cā ruṭirjāyate. Ṭatātśca viśeṣa vubhuṭ ṣāyaṇi satyaṇi teskaṭo nekaṭo nekaṭova Śrī gurutvenaśṛiṭat śravaṇam kriyaet. Ṭaḷcōpakramopasamhārādibhih arṭhavāḍdhāranam. Punaścā sambhāvanā vipariṭa bhāvanā viśeṣavata svayaṇi ṭaḍ viḷārarūpaṇi mānanāmapi kriyaṭe. Ṭaṭo bhāgavaṭah sarvāsmīn eva āvīrbbhāve ṭaṭhā viḍhosau saḍa sarvaṭra virājata ityevaṭrūpā śraḍḍhā jāyate"*

- (Bhaktisandharbha 202 ch)

This is how judgmental people gain belief. But the process is different for those who have natural interest in God. For them Jīva Goswāmī says -

"*Ruṭi pradhānāntu na tāḍrg-viḷārapekṣā jāyate, kiṇṭu sādhusangalilākathā-śravaṇaruṭi-śraḍḍhā śravaṇāḍyāvṛṭṭirūpā evasau maragh.....prīti lakṣaṇa Bhakti icḷhunāntu ruṭipRadhāna eva margah śreyan najāṭaruṭināmivaviḷārapRadhānah."* - (Bhaktisandharbha 202 ch)

Meaning - "Those who have natural interest in God, for them devotional practise should comprise of association with pure devotees, interest in hearing, belief in scriptures and God, pondering on the texts one has heard and repeatedly hear with more and more concentration."

According to Śrī Jīva Goswāmī, faith is of two types - worldly, or external faith and scriptural faith. Suppose someone is born in a

Vaiṣṇava family. His parents may be extolling the greatness of *Bhakti*. He may adorn the *Tulasī*-necklace and *ṭilaka*. He may carry on some devotional practise just because he is supposed to. This sort of faith that is seen in childhood due to disciplinary teachings given parents and elders is called 'worldly' or 'external' faith. In many of these cases, it is seen that such children on gaining college-education start opposing *Vaiṣṇava* beliefs. On the other hand, if one hears from a '*śravaṇa-guru*' and gets rid of his doubts by asking questions, he gains 'scriptural faith' which is the true process of *Bhajan*. In this way his life of *Bhakti* begins.

THE SYMPTOMS OF SCRIPTURAL FAITH

Śrī Jīva Goswāmī has written -

"*Jāṭayāṃ śrāḍdhāyāṃ siddhavasiddhau cā swarnasiddhilipsoriva sadātaāḍnuvṛtti cēstaiva syāt.*" - (*Bhaktisandarbha* 175 ch)

Meaning - "A devotee who has scriptural faith continues to practise devotion before and after attaining his goal just like a gold-crazy thief."

If the '*śravaṇa-guru*' is qualified to give initiation, then the devotee should take initiation and start devotional practise under his guidance.

ŚARANĀGATI' OR SELF-SURRENDER

Śrī Jīva Goswāmī says -

"*Aṭha vaidha bheḍāḥ śaraṇāpatti Śrī guravḍi aṣṭ sevā*" - (*Bhaktisandarbha*)

Meaning - "The first step in *vidhi-Bhakti* is '*śaraṇāgati*'. One has to begin devotional practise only after total surrender to God. *Śaraṇāgati* is the life and soul of devotional practise. If a devotee does not have a very strong mood of *śaraṇāgati*, he will never be

able to progress towards the Lotus feet of God. The result of devotional practise depends on how much the devotee has surrendered himself. Forsaking all other means a devotee surrenders unto the Lotus Feet because he afraid of turning away from God due to various worldly temptations as well as the six enemies (lust, greed, envy, anger, illusion and false ego).

"Āśrayāntarasyaḥbhāva kathanena, nāti prgañyā
kathāñciadśrītaśyanyasya tyajanena cā" -- (Bhaktisandarbha)

Meaning - "There are two ways to tell whether we are self-surrendered or not -

- (1) when we are unaware of any secure place other than the Lotus Feet of the Lord
- (2) due to less intelligence, one may feel there is some secure place; but he forsakes it and takes shelter only at the Lotus Feet of the Lord.

With the help of *Vaiṣṇava* scriptures, the Goswāmīs have thus described the characteristics of 'śaraṇāgati' -

"Anukūlasya saṁkalpah pratikūlyavivarjanam, arksyatiti viśvaso
gopīrṭve varaṇamatthā, ātmanikṣēpa kārpaṇye śadvidhā śaraṇāgatiḥ."

Meaning -

- (1) To do only what is favorable to devotional practise
- (2) To firmly avoid all that is contrary devotional practise
- (3) To have firm faith that the Lord will protect me from all that is unfavorable to devotional practise
- (4) To accept Him as husband or protector (according to the Goswāmīs this is the main characteristic)
- (5) To get rid of all false ego, surrender one's body and bodily

possessions unto the Lord and lead one's life in subjugation to the Lord

(6) To cry out - "O my Lord ! Please do protect me."

The result of devotional practise is directly proportional to the amount of wealth one possesses and that wealth is called 'śaraṇāgati'. Even the one who is incapable of hearing and chanting can become spiritually successful just by having śaraṇāgati.

"Śaraṇ laiya kare kṛṣṇe tātmasamarpan, Kṛṣṇa fāre taṭkāle karen tātmasama."

Meaning - "If a devotee self-surrenders unto Kṛṣṇa, He immediately accepts him as His own."

SERVICE UNTO THE SPIRITUAL MASTER AND VAISNAVAS

Śaraṇāgati is followed by service unto the Spiritual Master and Vaisnavas. These are the two rivers of mercy flowing from Śrī Bhagavān. Hence all those who wish to be the honored recipients of Divine Bhakti-Rasa, they must worship Guru and Vaiṣṇavas who are the very embodiments of God's mercy. Nārada Pañcarātra says -

"Vaiṣṇavānam parā Bhaktiḥ ācāryānām viśeṣataḥ."

Meaning - "One should have supreme devotion towards Vaiṣṇavas, especially for the Spiritual Master." Service unto Guru and Vaiṣṇavas is favorable for devotional service. Hence it is part of Divine Bhakti. All scriptures say that our relation with God becomes stronger when we serve the all-purifying Guru and Vaiṣṇavas. One cannot realize the greatness of devotional practise without serving Guru and Vaiṣṇavas. Śrī Jīva Goswāmi has

further explained the words 'especially for the Spiritual Master' as mentioned in Nārada Pañcarātra -

"Taṭra yadyāpi śaraṇāpattyaiva śarvaṇi siddhaṭi, taṭhāpi vaiśiṣṭyalipsuh śaktaścet taṭaḥ bhāgavat śāstropadeṣṭṛṇāṃ bhāgavat maṇṭropadeṣṭṛṇāṃ va Śrī guru cāranānāṃ nityameva viśeṣaṭaḥ sevayī kuryāt. TaṭpRasādo hi sawswānānapartikārāduṣṭyujanārṭhaahṇau paramabhāgavat pRasādasiddhau cā mūlaṃ." - (B.S)

Meaning - "Although one attains success by śaraṇāgati alone, the one who desires to gain Divine Bhakti-Rasa should especially serve the instructor of the scriptures (called SIKSA-GURU) or Spiritual Master always, according to his capacity. This is because when Śrī Guruḍev is pleased one can easily get Bhagavān's mercy and all inauspicious qualities can be destroyed which is impossible by any other means. Service is of two types - direct and indirect.

THE PREFACE TO WORSHIPPING

The preface to worshipping consists of initiation, śaraṇāgati and service unto Guru and Vaiṣṇavas. Śaraṇāgati and service unto Guru and Vaiṣṇavas cleanse the heart. It is difficult to perform devotion attentively if the heart is not clean. Hence to carry on Bhajan one has to resort to śaraṇāgati, service unto Guru-Vaiṣṇavas etc.

In Vṛṇḍāvan too we often see that when a person comes with some respect, enthusiasm or interest and asks for initiation and instructions, he is immediately initiated and made to start with his Bhajan. No one cares to find out whether he has served Guru and Vaiṣṇavas, or whether he has scriptural faith and śaraṇāgati. These are all primary stages of Bhajan. Such neophyte devotee may feel the necessity for these qualities if he associates with great Vaiṣṇavas. But he may not be given such a chance either. If he has scriptural faith he will himself attempt to progress in the

devotional path. When one has *śaraṇāgati* he will definitely attain spiritual success.

THREE TYPES OF BHAKTI - ĀROPASIDDHĀ, SANGASIDDHĀ, SVARŪPASIDDHĀ

Bhakti is ordinarily of three types -

- (1) āropasiddhā - *Bhakti* in order to fulfil desires
- (2) sangasiddhā - *Bhakti* acquired due to association with pure devotees
- (3) svarūpasiddhā - natural, inborn *Bhakti*

"Āropasiddhā svato Bhaktiḥvabhāve'pi bhagavaḥ arpaṇādīnā Bhaktiḥtvaṃ prāpta karmādirūpā." - (B.S. 217)

Meaning - "This sort of *Bhakti* is not natural. One offers one's *karma* to *Kṛṣṇa* in order to fulfil some material desires. It is called *aropasiddhā Bhakti*."

"sangasiddhā svato Bhaktibhāve'pi tat parikarataḥ saṃsthāpanena labdhā tadāntahpata gñyānakarma tadāngarūpā" - (B.S)

Meaning - "Sangasiddhā *Bhakti* is not inherent. Due to hearing and chanting one starts acquiring knowledge and performing actions that help devotional activities. Such devotion is termed as 'devotion acquired by association' with saints and other great devotees."

"Svarūpasiddhā ca agnaḍināpi tat prādurbhāve Bhaktiḥiva vyābhicāri śākṣāt tadānugatyaत्मā tadīya śravaṇ-kīrtanādirūpā" - (B.R.S)

Meaning- "Svarūpa *siddhā* (inborn) *Bhakti* is one which is naturally present in someone although this person may not have any knowledge whatsoever in this subject. He performs unadulterated hearing and chanting, not because he is supposed to, but as a natural expression of his *Bhakti*. His devotion is

unalloyed, he leads a life that is totally favorable for devotional service and he hears and chants constantly."

In the Gaudiya *Vaiṣṇava* sect, this inborn *Bhakti* is respected. It is again classified into two types -

(1) **Sakaitava** - It is devotion, which is practised with desire other than pleasing *Kṛṣṇa* (such as monetary gain, fame, status etc.) It is called 'ignorant' if it is performed with false ego and 'passionate' if performed with envy and 'good' if performed in order to obtain liberation (*Mukti*). *Bhakti* in reality is without any material quality. But it has been thus classified only because of the devotee's heartfelt tendencies.

(2) **Akaitava** - It is devotional service performed only to express love for *Kṛṣṇa* and experience His sweetness. This *akaitava* inborn *Bhakti* is said to be devoid of material qualities. *Srī Jīva Goswāmī* has explained *akaitava Bhakti* with a verse from *Srīmad Bhāgavatam* -

"Maḍguṇaśruṭimātrena mayi sarvaguhāśaye,
āmnogaṭiravičchīnaanyathā gangāmbhaso'budhau. Lakṣaṇam
Bhaktiyogasya nirguṇasya hi udāhṛtām, ahaituki avyavahitā ya Bhakti
puruṣottame."

- (Bhāg. 3.29.11-12)

Meaning - (*Bhagavān* Kapila Deva told Mother Devahūti) - "O mother! Upon hearing My glories when a devotee's heart rushes towards Me, The Supreme Personality, just as River Ganga rushes towards the sea, it is called 'nirguna *Bhakti*' or *Bhakti* devoid of material qualities. It does not desire any fruit and is not adulterated by knowledge, *karma* etc." This is true *Bhakti*.

Srī Jīva Goswāmī has written in *Bhaktisandarbha* that *Bhakti* is most supremely rare and most supremely incomprehensible. Most of us carry on *Bhakti* to some extent and may be it is natural. But most often it is *Sakaitava*. Love for love's sake is very rare. In some corner of the devotee's heart there is a desire for wealth, child, good health or monetary gain, fame and status. Hence, in spite of

devotional practise one is unable to obtain Divine Love.

"Bhukṭi muktī ādi vāñchā mane yaḍi ray, sādhanā korileo Prem utpanna nā hoy."

- (C.C Madhya.19.)

Meaning - "If the heart has desires such as luxury, liberation, etc., in spite of devotional practise one is unable to obtain Divine Love."

Although the desires for luxury and liberation as also obstacles such as lust and anger may disappear, the greed for monetary gain, fame and worship cannot be overcome easily. "I will be revered everywhere, everyone will fall at my feet, I will become famous as a learned, respectable great devotee. I will be the best in all activities and lord over everyone." This tendency of the heart is called 'desire for fame'. It creeps in silently in the heart of a devotee and like quick sand swallows the boat of devotion. In Sri Caitanya Ācārya's *Ācārya*, these desires have been termed as sub-branches of the *Bhakti*-creeper. On getting the water of *Śravaṇ-kīrtan* (hearing and chanting), these sub-branches grow stronger, while the main stem of *Bhakti* abruptly stops growing.

"prathamei, upasākhār akribe cchedan, aṭbe mulasākhā bādi jāy vrndāvana." — (C. C.)

Meaning - "First of all you should cut the sub-branches. Then alone the main stem grows and enters *Vṛndāvana*."

If these desires for profit, worship and fame had not existed, then in the Gaudiya *Vaiṣṇava* sect, wherein the most loving Lord Gaursundar has descended, would Divine Love be so rare?

Whatever it may be, Śrīpād Viśvanātha Ākarvartī has made a very beautiful and fine point that we should bear in mind before starting disciplined *Bhajan*. This point is - 'enthusiasm in *Bhajan* with due respect.' Not only is *Bhajan* necessary, but it should be

done with enthusiasm.

"*safāmkṛpā mahatseva śraḍḍhū gurupādaśrayah bhaajneṣu sprhā Bhaktīranarṭhapagamaṣṭāṭh.*"

Meaning - "We should serve the pure devotees and gain their mercy. Thereafter we should take the shelter of the Lotus-Feet of the Spiritual Master with faith and start our *Bhajan* with enthusiasm. Then all our inauspicious qualities will disappear."

In spite of doing *Bhajan*, if we do not make advancement, we should realize that we are not showing enough enthusiasm. Śrī Jiva Goswāmī has also stated this indirectly. We should have scriptural faith and '*śaraṇāgati*'. Then we should begin our devotional life by respectfully serving Guru and Vaiṣṇavas. Our *Bhajan* should be of the *akaitava* inborn type. While explaining verse number 1.2.36 of B.R.S, Śrī Jiva Goswāmī has mentioned how true *Bhajan* should be performed. It is very much similar to Śrī Viśvanātha Cakravartī's '*Bhajan with enthusiasm*'. We should perform *Bhajan* by staying close to Our Worshipable One (Iṣṭadev). Without this we cannot be enthusiastic about *Bhajan*. *Upāsana* (worshiping) literally means 'to stay close'. If we do not perform *Bhajan* like this, passionate love for Kṛṣṇa is very difficult to achieve. As soon as our appreciative readers hear the verse uttered by Lord Kapila in Srimad Bhāgavatam and quoted by Śrī Jiva Goswāmī, they will comprehend why *Bhakti* has been termed 'most supremely incomprehensible'.

ŚRĪLA VIŚVANĀTHA ON THE DEVELOPMENT OF BHAKTI

When one gains scriptural faith, one will naturally start devotional practise. Then again when *akaitava* inborn *Bhakti* appears, one's heart will rush towards the Lord like River Ganga does towards the sea. This frame of mind occurs only in special cases. Suppose a devotee has inborn *Bhakti*, but has material desires. This is the first stage called 'undecided'. Śrīla Viśvanātha has stated in his book '*Mādhurya Kāḍambini*' that such a devotee, in the next stage, gets rid of tendencies for material desires, starts

performing disciplined *Bhajan* and cuts the sub-branches comprising of profit, fame etc. this stage is called 'decided' or 'stable'. At this stage the devotee gets rid of minute *anarthas* viz. *Laya*, *viksep*, *kaṣāya*, *apratipatti* and *Rasāsvāda*.

Laya - one feels more and more sleepy during chanting, hearing and meditating (in this order).

Viksep - discussing or remembering material topics while chanting or hearing is called *viksep*.

Apratipatti - Suppose there is no *laya* or *viksep*. In spite of this our chanting and hearing is not proper. Then this is called *apratipatti*.

Kaṣāya - When we show signs of anger, greed etc. while hearing and chanting.

Rasāsvād - It is deep engrossment in material subjects while hearing etc.

When all these obstacles are lacking we are said to have attained 'stability'. This is followed by 'interest'. At this stage the devotee feels no fatigue or boredom in spite of performing lots of *Bhajan* all day and night. Then the devotee is promoted to the stage of 'addiction'. Śrī Jīva has said -
"rūcistu buddhipūrvaka, āsaktiṣṭu svārasiki."

Meaning - "In the stage of 'interest' the devotee performs *Bhajan* wishfully, voluntarily or consciously. But in the stage of 'addiction', devotional service becomes involuntary action or spontaneous. 'Addiction' has been described in *Mādhurya Kāṇḍambini* so beautifully and wonderfully that in spite of reading over and over again, we are left desiring for more. It says,

"Āsaktirevaṇṭahkaraṇamukuraṃ taṭhā mārjayaṭi ayṭhā taṭra sahasā pratibimbiṭo bhāgavanavalokyamāna iva bhavaṭi."

Meaning - "Addiction cleanses the devotee's mirror-like heart to such an extent that on suddenly seeing the Lord's reflection in it, one would mistake it to be the Lord Himself." But even this stage is not considered to be 'uninterrupted'. After this comes the stage of Divine Passion. Now the devotee's heart loses all material desires and becomes spiritual. In this stage the devotee never forgets *Kṛṣṇa*, whether he is awake, asleep or semi-conscious. This stage is called 'uninterrupted *Bhakti*'. Sri Jiva Goswami has called this 'uninterrupted *Bhakti*' as '*dhruvānusr̥ṭi*'. Upaniṣad says -

"Sattva śuddhau dhruvānusr̥ṭi smṛtilambhe sarvagranthinām vipramokṣah".

Meaning - "The purification of consciousness results in constant remembrance of God. After acquiring constant remembrance (*dhruvānusr̥ṭi*), all material bondage is cut free."

When inborn *Bhakti* is practised repeatedly, one crosses the stage of addiction. This is called *akaitava* inborn *Bhakti*. It is not only supremely rare but also supremely incomprehensible.

Uninterrupted flow of the heart is called 'permanent mood'. In *Bhakti* literature, Divine passion is said to be the 'permanent mood'. We have seen how this permanent mood can be achieved. From this, the reader has surely concluded that it is not very easy. Sri Jiva says that, at first we should hear and chant the Holy Name, followed by hearing about *Kṛṣṇa*'s form and qualities, and last of all, His pastimes. When the heart is quite cleansed we should hear and meditate on the Divine form. This makes the heart more clear.

"Kṛṣṇa sphure t̥ara man haiya'cche nirmal" - (C.C.)

Hearing about the qualities of *Kṛṣṇa* makes the heart even cleaner. Ordinarily it is seen that the qualities attract and impress the heart even more than the form. Often the heart melts when one hears of the Lord's qualities such as parental affection towards the

devotees. When the heart melts, it becomes more clear and soft.

"Bhaktirhi bhakta (citta) kotī praviṣṭa tadārdri bhavayitr̥tācchātivīśeṣa iti." - (B.S.180)

Meaning - "Bhakti is that special power of Śrī Bhagavān that enters the devotee's heart and melts it."

Ordinarily, the heart of a living entity is hard like lac and devoid of any sweetness or 'Rasa'. When Bhakti appears, the heart melts, becomes clean, soft and Rasa-filled. Then by devotional practise Divine passion can be attained. On the appearance of permanent mood, one has the desire to behold the Lord, serve Him and establish an intimate relationship with Him.

INITIAL SUCCESS IN DEVOTIONAL PRACTISE

When a devotee attains the permanent mood, he feels grateful and blessed. The permanent mood gives rise to Divine inspirations constantly. This is the initial success in devotional practise. Hence Śrī Jīva has written -

"Siddhiscātrantahkaraṇakāmādiḍoṣa kṣayakārī paramānanda parākāṣṭhāgāmi Śrī hari sphuraṇa rūpaiva jñeya."

- (B.S.)

Meaning - "The success of devotional practise is constant Divine Inspiration in the heart due to which all inauspicious qualities such as lust etc. are driven away and one reaches the zenith of supreme bliss."

When the devotee attains permanent mood, he can relish Divine Rasa without any hindrance. Then he does not face any obstacle or interruption in relishing Rasa. Sometimes he gets overjoyed and lost in Divine inspiration and at other times, he feels sad and depressed by the lack of it. Sometimes he cries and sometimes he laughs. Sometimes he sings and dances in joy. In this way he relishes Rasa unobstructedly.

The following pathway results in unlimited bliss-

The association of a proper Guru → Hearing → Pondering → Scriptural Faith → Taking initiation and instructions → *Śarāṇāgati* → Serving Guru and Vaisnavas → Enthusiasm in *Bhajan* → *Akaiṭava* devotional practise → interest in *Bhajan* → Addiction to the Lord → UNLIMITED BLISS.

This may be gained with or without the study of Divine literature.

HOW THE STUDY OF DIVINE LITERATURE CAN HELP IN CREATING PERMANENT MOOD

Now let us study how the desire for devotion can be converted into permanent mood by the study of Divine literature. Those who practise devotion in Nabaḍwīpa or Vṇḍāvana often get the chance of hearing Divine literature. Getting to see dramas based on the same is quite rare though. But most devotees get to relish Divine literature by reading it alone. There are many devotees who silently shed tears on reading and relishing *Rasa*-filled literature in some lonely spot. Sometimes they do smile softly while reading. Of course, if they were to hear from a capable person, they would have relished more. Śrī Jīva says -

"sāvāsana mahānubhāva mukhāt śṛavanāntu parama bhāgyāt eva sampādyate"

- (B.S.)

Meaning - "Only the most fortunate ones get to hear about *Kṛṣṇa* from a devotee having similar taste."

If the reader and the audience possess similar devotional desires, then one can relish *Bhakti-Rasa* in a better manner. The science of *Bhakti-Rasa* concludes that when *Bhakti* is performed by taking the shelter of a devotee, it turns into passion and gets filled with *Rasa*.

Hence the speaker of Divine literature is the object of devotion for the devotees in the audience. *Bhakti-Rasa* is generated quickly in the devotee by seeing, touching and associating with him. Sri Rupa Goswami has said -

"sajāṭiyāṣaye snigḍhe sādḥau sangah svatoṇare, śrīmaḍ bhāgavaṭ arthānāmāsṛdo rasukaili sah."

Meaning - " We must relish the *Rasa* of Śrīmaḍ Bhāgavaṭam in the association of devotees more advanced than ourselves and in the company of *rasikas*, all of whom must have similar devotional moods."

We have mentioned that the actors performing in worldly dramatics do not relish *Rasa* since they are ridden with fallacies. But great literatures have such power that the audience relishes a *Rasa* comparable to relishing the *Brahman* when they watch dramas based on the same. However, transcendental *Rasa*-literature is without any fallacy. It is an embodiment of spiritual *Rasa*.

"Pivaṭa bhāgavaṭaṁ Rasāmalayaṁ muhūraho rasukāḥ bhūvi bhāvukāḥ"
-(*Bhāgavaṭam*. 1.1.13)

Meaning - " My dear *rasika* devotees ! Please drink the nectarine *Rasa* of Śrīmaḍ Bhāgavaṭam repetitively."

In the very beginning of Śrīmaḍ Bhāgavaṭam, Lord Vyāsaḍeva is inviting *rasika* devotees to relish the Divine scripture, which is like a *Rasa*-filled fruit of the wish-fulfilling tree of the *Veḍas*. You may say that the word '*rasika*' is used in the material sense as well. Hence, how can we say that Vyasadev is referring to devotee-*rasikas* only? To alleviate this doubt he uses the word '*bhāvukāḥ*'. '*Bhāvukā*' refers to those people alone who have rejected mundane temporary worldly *Rasas* and are in search of permanent eternal Divine *Rasa*. Only they are qualified to relish the sweet *Rasa*-filled

fruit of Śrīmad Bhāgavatam.

Śrī Nārada's story is a brilliant example of how one may gain the permanent mood of love by hearing Rasa-filled Kṛṣṇa-kathā.

"*tatṛanvāhaṁ kṛṣṇakathā pragayaātṁ anugraheṇaśṛṇavam manoharah,
tāh śradḍhāya me'nupaḍam viśṛṇvatah priyāśṛavasyaṅga
amambhadrāṭih.*" - (Bhag.1.5.26.)

Meaning - (Śrī Nārada told Vyāsa) - "O Vyāsa! I sat at the feet of those most superior devotees who constantly glorified the Supreme Lord Śrī Hari and heard about the sweet Lord Govinda. Due to this I gained passion for Lord Govinda whose pastimes are most attractive."

Sage Nārada was the son of a maidservant in his previous birth. His mother served in the house of a Brahmin. Once during the four months of monsoon, some sages came to live in the house. As per the Brahmin's orders the five-year-old child started serving the guests. They used to constantly glorify Lord Kṛṣṇa. By their mercy the child gained 'passion' (permanent mood) in the tender age itself.

HEARING KṚṢṆA-KATHĀ RESULTS IN FAITH, ADDICTION AND PASSION

In the very beginning of Śrīmad Bhāgavatam, Sage Sūta has described how hearing Kṛṣṇa-kathā results in cleansing the heart, gaining faith, addiction and finally passion.

"*Śṛṇvāṭaṁ svakathāh kṛṣṇah punyaśṛavaṅkīrtanah, hr̥dyantahstho hi
abhadṛūṇi vidhūnoṭi suhṛsatām. Naṣṭaprasu abhadreṣu nityam
bhāgavata sevayā, bhagavati uttama śloke Bhaktirbhavati naiṣṭhikī. Tada
rajastambhavaḥ kāmaloḥbhādayasā se. Evaṁ pRasannomanaso
bhāgavataḥ Bhaktiyogaṭāh, bhagaavattattvavijñānam mukṭasangasya
jāyate.*" - (Bhag.1.2.17-20.)

Meaning - "Hearing and glorifying Lord Kṛṣṇa is auspicious. Lord Kṛṣṇa who is the well wisher of His devotees enters the heart of the one who hears about Him and destroys dirty desires, lust etc. In this manner when one repeatedly hears from a devotee, he gains firm faith in Govinda whose activities are All-pure. Henceforth his heart is no more disturbed by lust, greed etc. that are born of the modes of passion and ignorance. Instead he enters the mode of goodness and becomes joyful. In this way the joyous devotee realizes God."

Śrīla Viśvanātha has explained the words 'evam prasanno manaso' in the following manner -

"prasannomanasah utpannarateṛityārthah, raṭyāvinā sarvathā viṣayasāṁsparśasyānupaṭṭeṣṭena vinā cā manah prasaḍāsambhavāḍiti."

Meaning - "The word 'prasannamanasah' refers to the inborn passion for the Lord, because if devotional passion is not inborn, it will not be devoid of material qualities, and hence the heart will not be joyous."

Śrī Śukaḍeva's last and final advice in Bhāgavaṭam is -

"Bhāgavaṭah līlā-kaṭhā Rasa niṣevanam." - (Bhag.12.8.80)

Meaning - "One should constantly relish the Rasa of the Divine pastimes as described in Bhāgavaṭam."

Vyopadeva has written in Mukṭāphala -

"Vyāsāḍibhṛvarṇitasya viṣṇorviṣṇubhaktānām va cāritasya navaRasātmakeṣya śravaṇāḍīnajanīṭah cāmatkāro BhaktiRasah."

Meaning - "Bhakti-Rasa is the wonderful bliss that is relished by the devotees when they hear about Lord Viṣṇu and His devotees as described by Vyāsadeva."

Sri Vṛhaḍ Bhāgavatāmṛta is a most relishable and wonderful text written by Śrīla Sanātana Goswāmī. In this text he has described the pastimes, *Rasa*, moods, principles and everything that should be known to *Gaudiya Vaiṣṇavas*, in the form of a story. He has explained the serious and blissful intentions of *Śrī Bhāgavatam* in details. He has himself called it 'the sweetest essence' of *Bhāgavatam*. Let us study a wonderful example from the story of Gopakumāra as described in the above text. It tells us how a devotee can gain permanent mood and relish *Rasa*.

Gopakumara is a twelve or thirteen year old boy of Vraja. He was a cowherd boy. Sometimes the boys saw a very handsome, fair-complexioned Brahmin on the banks of River Yamuna. He was a *Kṛṣṇa*-devotee. He was middle-aged and did not ask anyone for anything. Gopakumara gained a natural respect for him. Sometimes he offered him milk etc. One day on seeing Gopakumara alone on the banks of the Yamuna, he mercifully initiated him with the ten-lettered *Kṛṣṇa-Mantra*. He told him that it was the mercy of *Kṛṣṇa* and by chanting it he would gain everything.

When Gopakumāra chanted this *Mantra* he became free from worldly attachment. His heart was clear, soft and free from offences. He started on a pilgrimage and reached *Prayāg*. There he stayed for few days in one devout King's palace. Then he proceeded to *Puri*. On beholding Lord *Jagannātha*, he shed tears and shivered. Later he heard about the heavenly abodes, and desired to go there. Due to the power of the *Mantra* he reached heaven and became the King of the demi-gods. But he was not satisfied. In search of satisfaction he traveled to higher heavenly abodes such as *Maharloka*, *Tapoloka* and *Satyaloaka*. Everywhere in *Tapoloka* he could sense the presence of the Supreme Brahman. In *Satyaloaka* he gained the position of *Brahma*. Here we have to mention one unusual fact - he had no attraction for women. The first chapter of the second part of the text is titled 'Detachment'. Gopakumara had heartfelt detachment. On hearing the glories of

liberation, he practised austerities and gradually attained liberation. Then he got rid of all desires. In *Vaikuntha* he heard about pure devotion and devotional practise from the associates of the Lord.

"Alpa kari nā māniha Kṛṣṇa-dāsa nāma, alpa bhūgye dāsa māhi kare Bhagavān. Āge haya mukta tabe sarva bandha-nāśa, tabe sei haite pāre Śrī Kṛṣṇa-dāsa." - (Caitanya-Bhagavat)

Meaning - "Do not underestimate the position of a servant of *Kṛṣṇa*. It is not a small thing to be considered a servant by the Supreme Lord. Only a very fortunate person can beget such a position. First he becomes liberated and free from worldly attachment. Then he becomes the servant of Lord *Kṛṣṇa*."

It is hypocrisy to desire liberation. Gopakumara's *Bhakti* till this stage can be called 'fruitive inborn *Bhakti*' (*sakaiṭava*). It was not *akaiṭava* or pure. After liberation, the process of pure devotion started. Now he chanted with a heart as pure and clean as Gangā-water. In a very short while, he gained addiction, passion and love for the Lord. We must remember that he had love for the Lord, but this was not the kind of love we find in *Vraja*. Afterwards he got to behold Lord *Nārāyaṇa*. In *Vaikuntha* he met Sage *Nārada*.

First of all, he was born in *Vraja*. Over and above he gained the mercy of a true Spiritual Master. Chanting the ten-lettered *Mantra* granted him the power to travel to *Ayodhya* and behold Lord *Rghunātha* (who is an incarnation of Lord *Kṛṣṇa*). Then he went to *Dwārakā* and met the Lord of *Dwārakā*. But he was still dissatisfied. Some unknown realm of Divine relish attracted his heart. By now he had a feeling that his Worshipable Deity Lord *Maḍana Gopāla* wants to accept him as his soul mate. He had also experienced the embrace and kisses of the Lord in a revelation. We feel he had experienced Lord *Śyāmasundara* playing the flute with both hands. This is the reason why even the sweetness of *Śrī Dwārakānātha* could not satisfy him. Just as earlier he had a desire for liberation, until now he thought his Worshipable Deity to be

opulent. He learnt the path to obtain Divine love from the associates in *Vaikuntha*. From Sage Nārada in *Dwārakā*, he learnt how to attain Vraja. There in Uddhava's house, Nārada advised him thus -

- (1) He has to consider Lord *Kṛṣṇa* as his true friend in the practical sense.
- (2) He has to give up fear, awe, shyness, disbelief etc.
- (3) He has to meditate on and glorify the pastimes of Vraja.
- (4) He has to make his devotional practise brilliant by chanting the Holy Name which is Supreme.
- (5) He should carry on devotional practise in *Vṛṇḍāvana*.

The essence of Nārada's teaching is that, if one does not consider Lord *Kṛṣṇa* to be a true friend in the practical sense and does not become a servant of the Gopas and Gopis of *Vṛṇḍāvana*, one will not attain Goloka. Hence one has to execute devotional practise keeping this as the main objective.

Once more from *Dwārakā*, Gopakumāra came to Vraja on planet earth. He practised devotion according to Nārada's advice. The means to attain Goloka, one has to live on the earthly Vraja, glorify and meditate on the Divine pastimes of Vraja. Earlier Gopakumar had gained Divine love. Now by considering Lord *Kṛṣṇa* to be his true friend and following in the footsteps of the Vrajavāsis, in a very short time the Vraja-type of love appeared in him. It is needless to mention that he also gained firmness, interest and addiction.

From the description in *Śrī Vṛhaḍ Bhāgavatāmṛta* we understand that Gopakumāra practised devotion in *Rāgānuga* path in a friendly mood.

"Yadṛśī bhāvana yasya siddhirbhavaṭi tāḍṛśi."

Meaning - "One gains the goal according to one's mood."

Hence by the goal one attains, we may realize the mood of the devotee. Although he did not follow any particular friend, he did follow the friendly mood.

The relisher of Divine sweetness is of two types -

- (1) the realized
- (2) the practising devotee

The practising devotee can be further classified as -

- (a) one who wishes to relish Divine sweetness directly
- (b) one who wishes to relish Divine sweetness under the guidance of expert devotees.

Those who wish to relish Divine sweetness directly want to become like the realized souls. Hence some people like to call their devotion as '*rāgātṃikā*'. But this is not correct. It is impossible for a devotee to gain '*rāgātṃikā*' Bhakti possessed by the eternal associates of the Lord without being subjugated to them. The sages of Dandakāraṇya wished to relish Lord Kṛṣṇa like the eternally realized Gopis.

"*Bhaktumaiṁcchan suvigrahaṃ*"

-(*Paṇḍapurāṇa*)

Meaning - "They wanted to relish the beautiful form of the Lord."

But in *Bhaktīrasamṛta Sindhu* these sages have not been termed as '*rāgātṃikā*' devotees. Instead their devotion has been called '*Rāgānugā*'. They consider the Gopis to be their ideals. Hence wittingly or unwittingly, although they were not subservient to any particular Gopi, they served the mood of the Gopis. In the same way, Gopakumara did not serve any particular friend, but he followed the friendly mood. - This is undoubted. Most probably his mood was that of a '*priya narma sakhā*'.

Śrī Vṛhaḍ Bhāgavatāmrta says that Nārada is Maḍhumangal, a '*priya narma sakhā*' in the pastimes of Vṛndāvana. Gopakumāra got

the desire for *Bhakti* by the mercy and association of Nārāḍa. Gopakumāra's Spiritual Master too may have been in a friendly mood. In *Vaikuntha*, Gopakumar had felt a desire to embrace Lord Nārāyaṇa. In the purport to verse number 2.4.76 of the text Śrī Sanātana has written -

"Dasksara mantropasanadi svabhavenasya bhavovisesah utpatteh bhaya gaurava hani adikam jatamiti"

Meaning - "Gopakumara gained the permanent mood and got rid of fear and awe by chanting the ten-letter *Mantra*."

Not only this, But Gopakumara had experienced Lord *Kṛṣṇa* embracing, kissing and joking with him when he chanted the *Mantra* meditatively.

Nārāḍa had said that we can not attain Goloka till we accept the Lord as a true friend in the practical sense. This means we have to love the Lord as one loves a true friend. Vraja is a land of total sweetness." There is only opulence from Vaikuntha to Dwārakā. *Kṛṣṇa* is accepted as God everywhere else, other than in Vraja. Such devotion is called '*vaidhi Bhakti*' (ritualistic devotion). The devotion, which is performed under *vaidhi Bhakti* is also, called '*vaidhi Bhakti*'. The devotion in Vaikuntha is also called '*vaidhi*'. - Hence Nārāḍa had told Gopakumara -

"You have performed *Bhajan* considering *Kṛṣṇa* to be God, but if you wish to go to Goloka you have to give up the feelings of awe and accept him practically as a true friend."

Thus we realize that by ritualistic devotion we can advance only upto Dwaraka. To enter Goloka Vṛndavana the only way is to practise *Rāgānuga Bhakti*.

"Rāgabhaktye Vraje swayam Bhagavān pāya, vidhibhaktye pārṣada dehe vaikunthe jāya." - (C.C. Madhya.24.)

Meaning - "By following the *Rāgānuṣā* path one attains God Himself in Vraja, while the one who practise *Vaiḍhi Bhakti* attains *Vaikuṇṭha* by becoming an associate of the Lord."

Deep love is not possible when one is overawed by opulence. Love is lessened by the feelings of reverence, hesitation etc. The devotee and the Divine One floating in the sweet current of love cling on to each other. This makes love so special. There is no feeling of small and big, high and low. Love has dispelled all distance and cast the Divine One who is the subject of love and the devotee, who is the object of love in one mould filled with the *Rasa* of love. There is no dearth of *Rasa* in this relation. The Ganga of love has hundreds of tributaries and flows joyously with waves dancing on each other. All *Rasas* are present in it and all moods are worthwhile. Hence the devotion of the Deity of Vraja is All-attractive.

Sweetness is the essence of Divinity. In Vraja alone this sweetness is expressed. Although in Vraja we do find devotees in servile mood, but the Lord of Vraja is not totally satisfied by this mood. Hence it is said -

"Mora putra mora sakṛā mora prāṇapati, eibhāve jei more kare suḍḍhā Bhakti, āpanake baḍa mane āmāke sama hīna, sarva bhāve hai āmi tāāhra adhūna." - (C.C)

Meaning - "The one who performs pure devotion accepting Me as a son, a friend or a dear husband, one who considers oneself to be greater and Myself to be either equal or smaller, is able to make Me subjugated in all respects."

Devotion in servile mood may be without selfish desires, but it is not considered to be as pure as the other three moods. Viz., friendly, parental and conjugal. These three moods are main *Rāgānuṣā Bhakti*. We obtain Vraja-*Rasa* completely when we accept *Kṛṣṇa* as our own and get rid of all feelings of respect and

hesitation.

Gopakumāra came to Vraja from Spiritual Dvārakā and started practising devotion as taught by Nārada. He used to always meditate on Kṛṣṇa accepting Him practically as a friend. He desired to behold Kṛṣṇa. Gradually his heart started melting. At this stage, when an appreciating devotee hears his story, he too slowly starts gaining the same mood. (Of course, this will not happen to each and every reader; hence we have used the word 'appreciating').

According to rhetoricians, when we read good literature, at first, the subject appears in our mind. Although in the story of Gopakumāra, Śrī Maḍana Gopāla is the main subject, for the appreciating devotee readers, Gopakumāra is also a hero. In the book 'Kṛṣṇa Karṇāmṛta' Lord Kṛṣṇa is the subject of love for Vilvamangala. Yet, for the appreciating devotees, Vilvamangala too is the subject of love and melts their hearts. Gopakumāra or Vilvamangala are enhancing the mood of the readers. While reading these stories, the reader may not have a permanent mood. But this does not mean that he has no mood at all. He has a mood of devotion that is unstable. When this mood becomes firm, he does not forget Kṛṣṇa whether he is awake, asleep or semi-conscious. When he will never lack the love of God, his mood will be called 'permanent'.

We need to discuss more about the characteristic of a subject.

"Vibhāvayaṭi utpādayaṭiṭi vibhāva"

- (A.K)

Meaning - "That which gives rise to feelings is called the subject."

This action of 'giving rise to feelings' refers mainly to the hero and heroine. The subject awakens the inner *Bhakti* in the appreciating reader. Gopakumāra is making latent devotional feelings capable of germinating (like watering a seed). More an appreciating

devotee hears or reads the story of Gopakumāra, greater the sprout is nourished. This is the characteristic of a subject.

"Tām nāradīyaṁ anuśṛtya śikṣāṁ Śrī Kṛṣṇa nāmāni nijapriyāni, saṁkīrtayān susvaram aṭra līlāstasya prāgayyanna nućintayāṁśca. Tadiṭā līlāsthala- jātameṭa dvilokāyān vibhāva-dāse gaṭo ye, tayoh sva cītte kāraneṇa lajje kaṭham parasmin kaṭhyanyaham te."

- (Vṛhaḍ Bhāgavatāmṛta 2.6.1-2.)

Meaning - (Gopakumāra told Janaśarmā the Brahmin) - "O Brahmin! As instructed by Nārada, I started chanting the Holy Name of my dear Kṛṣṇa, singing His pastimes sweetly, and meditating on the same. In this manner I lived in Vṛndāvana. Now I am embarrassed to think of the state I was in when I had visited the places of His pastimes. How can I describe them to you?"

This is the mood of Gopakumāra who chanted, glorified and meditated on his dear Kṛṣṇa. The appreciating reader too is attentively thinking and meditating on the same. The reader will not be able to relish much only by thinking of Gopakumāra's form. Gopakumāra is chanting and meditating with so much love, enthusiasm, interest, faith and addiction - Gopakumāra is so much anxious to behold Kṛṣṇa - He has firm faith that Kṛṣṇa will appear before him - the words of Nārada and Uddhava will never prove to be false - he does not wish to waste even a second.

"Kṛṣṇera sambandha binā kāla nāhi yāya." - (C.C)

Meaning - " We should not spend any time without being connected to Kṛṣṇa."

"Samuṭkantha haya cītte lālasa pRāḍhanā, Nāmagāne saḍā rući laya kṛṣṇa nāma." - (C.C)

Meaning - "We should be very anxious and greedy for the love of

Kṛṣṇa. We should chant and glorify the Holy Names of *Kṛṣṇa* with interest."

The devotee will especially relish it when he thinks of Gopakumāra in the above manner. The appreciating reader is thinking - "Ohh! Gopakumāra is indeed fortunate! He has rejected everything else and is searching for *Kṛṣṇa* in Vṛndāvana! Will I ever have such fortune in any birth?"

The reader is finding the devotional life of Gopakumāra to be so tempting! When the reader is thinking in such a manner, his heart is becoming clean, serene, *Rasa*-filled and soft. Gopakumara is saying - "I am embarrassed to even think of the state I was in, how can I express it?" In spite of this, much is expressed. Sanātana Goswāmi has written in his purport -

"Bhāvaścāntahkāraṇa vṛttiviśeṣaḥ dāsaconmatṭādivādāvāstha."

Meaning - " 'MOOD' refers to the tendency of his inner heart and 'STATE' refers to madness."

Gopakumāra's state was like - (as in C.C) -

"What to do, where to go, where will I find *Kṛṣṇa*?"

The stages of passion have been well described in Mādhurya Kāṇḍambini. Gopakumāra is thinking - "Will I ever really get to behold those lotus eyes, that sweet soft smile, That oh-so-serene dark splendor of *Kṛṣṇa* and the beauty of his golden yellow dress?" When he is thus pondering, that sweet form is somewhat appearing in his mind and he is shedding tears profusely. He is thinking again- "Will I ever get to hear his voice, flute, anklets and ornaments?" Immediately in his mind he is somewhat hearing the sound. At every moment he was in rapture and thinking -

"mṛgamada nīloṭpala, milane ye parimala, sei hare t̥ara garva māna."

Meaning - "The fragrance of *Kṛṣṇa* is like a mixture of musk and blue-lotus -it is enough to steal anyone's pride and prestige."

He was thinking - "Will I ever get to smell that fragrance?" Immediately, he was getting almost a similar smell and he was thrilled. He was thinking - "Will it be ever possible that *Kṛṣṇa* will mercifully touch me with His palms that are cooling like a million moons?" Just then he felt a touch almost similar to that and he was drenched in perspiration! 'MOOD' and 'STATE' refer to this sort of a situation that is akin to madness.

Due to devotional practise Gopakumāra gained the permanent mood of love. Then he gradually expressed this mood in the form of dancing, rolling on the earth and so many more activities. So far Gopakumāra's *Bhajan* was awakening the desire for devotion in the reader's heart, softening it and filling it with *Rasa*. The reader was feeling like crying. When the reader learns how Gopakumāra expressed tears and rapture on experiencing the form, fragrance etc., he is unable to control his tears. Thinking of the subject and his activity has such effect. This is a psychological secret.

Of course, in order to relish *Rasa* the reader or audience has to have a bright cultural background. This is not theoretical stuff, but a proven fact. Studying of Divine Literature in this manner refines and chastens the heart of the reader. The crazy-like state of Gopakumāra as described by Śrīla Sanātana is called 'passing mood'. It adds beauty to the permanent mood. Along with craziness he also expressed humility, anxiety, yearning, remorse etc.

When the reader thinks of Gopakumāra's passing moods, he too has similar feelings to a small extent. This adds beauty and diversity to the feelings. Rhetoric says - "The subject arouses the mind, the activities further enhance our feelings and the passing moods add a touch of variety." Śrī Rūpa Goswāmī has written -

"rateṣṭu tattāt āsvāda viśeṣa āyāti yogyaṭām, vibhāvāntaṁ
kurvaayntityukṭa dhūrairvibhāvakāh.
Tāñcānubhāvayāntyaṁtaṣṭanvāntyaśvāda nirbharam, ityukṭa
anubhāvāste katāksādyah sa sātvikāh. Sañcārayanti vaiṇṇava nāyante
tām taṭhāvīdhām, ye nirvedaḍaḍayo bhāvāste tu sañcārino maṭāh."

- (B.R.S. 2.5.87-89)

Meaning - "That which excites the permanent relish of love and causes more relish, is called by the wise ones as 'SUBJECT' (vibhāva)."

Gestures such as sidelong glance along with silent expressions (tears etc.) which make the feeling of love more relishing is called 'ACTIVITIES' (anubhāva).

The feelings like remorse which add flavor to the subject and its activities and bring about diversity of moods are termed as 'PASSING' or sañcāri."

Now suppose someone participates in a worldly spiritual discussion from morn to eve. In a single day, he studies many subjects, their activities and various passing moods. Will he relish *Rasa* on that day very day? Abhinava Guṭṭācārya has written - "He who has clarified his mind by constantly studying literature and has the capability of equalization, can be called 'appreciating' "

In this very book we have mentioned that according to the scientists of *Bhakti-Rasa*, we may get a permanent mood by having faith, śaraṇāgati, and by serving Guru and Vaiṣṇavas. It takes a long time, and only after we gain permanent mood, we are able to relish *Rasa*. After the three verses Śrila Rūpa Goswāmi continues -

"Eṭāṣaṁtu taṭhā bhāve bhāgavatkāvyānatyayoh, sevāmahūh paraṁ
hetum keciṭ taṭ pakṣarāgīnah. Kintu taṭra usḍuṣṭarka māḍhuryāḍbhūṭa
sampaḍāh, raṭerāsyah prābhavo'yam bhavoṭ kārānamuṭṭamam.

- (B.R.S. 2.5.90-91)

Meaning - "Some people staunchly support the idea that it is possible to relish devotional *Rasa* only by studying and discussing Divine Literature. However, it is the mind-blowing sweet and wonderful Divine passion of a devotee that is most responsible for causing *Rasa*-relish."

Yet, we apparently feel as if we may obtain *Rasa* within a very short time by studying literature alone. That is why some people say that the descriptions given in the books are the causes of the reader's moods.

*"Alaukikasya ratyādeh sāmājika-nivāsinah, udvōdhe kāraṇam jñeyam
rāyāmetat samuccītam."*

- (*Bhakti-Rasāyan*-3rd Ullāsa, 10th verse)

Meaning - "The *vibhāvas* etc. arouse the feelings of the audience. But the characteristics of *anubhāva* and *sañcāri bhāvas* are different and more special."

The fact is that we cannot relish *Rasa* in one day or a very short while. But we are assured of relish in the distant future.

THE GRADUAL DEVELOPMENT OF GOPAKUMARA'S DEVOTIONAL LIFE AND DEVOTIONAL EXPERIENCE

Gopakumara's devotional life progressed in the following manner-

He had gained passion.

"Rati gādha haile dhare prema-nāma."

-(C.C)

As a result of devotional practise Gopakumāra gradually gained love. In the state of **PASSION**, the Divine form and qualities appear in the mind and the devotee feels unlimited joy. But as passion develops into love, he is no more satisfied with mental picture of *Kṛṣṇa*, but he wishes to actually meet Him.

Meaning - "Deep passion is called 'LOVE' ".

APPEARANCE AND SPECIAL APPEARANCE IN THE MIND

In passion we can behold Him only in our mind's eye. But in love we can see Him inside us as well as outside. There is an in between stage also. There is no mention of this in Gopakumāra's parable. But it is mentioned the story of Vilvamangala. He prayed for the form of Kṛṣṇa to appear in his mind right from Guru Somagiri's hermitage upto the boundary of Vraja (refer Śrī Kṛṣṇa Karṇāmṛta 4-21). From there onwards he prayed to actually behold Kṛṣṇa till he reached Vṛndāvan (refer verses 23-55). While staying in Śrī Vṛndāvan he got a special appearance of Kṛṣṇa in his heart.

*"Mauliścāndrakabhuṣaṇo marakata stambhābhih ramam vapuh vaktram
citra vimugdha hāsa madhuraṁ vāle vilole dṛṣau, vācāh saisavaśīlala
madagajaślāghya vilāsaśhītiḥ mandam mandamaye ka eṣa
mathurāvithim mitho gāhate."*

- (Kṛṣṇa Karṇāmṛta 57)

Meaning - " Who is the one entering slowly into Vṛndāvan? - Whose head is adorned with peacock's feather, body is captivating like an iron pillar, face is endowed with fascinating sweet smiles, soulful eyes are darting side-long glances, whose words are soothing like adolescence and gait is more amorous than that of a passionate elephant."

From the above description we feel as if Vilvamangal is actually seeing Lord Kṛṣṇa, but in reality, he is only having a special inspiration. Maybe Gopakumāra also had a special inspiration like this before he actually met Kṛṣṇa, but there no mention of this in the book. Gopakumara was anxious to behold Kṛṣṇa.

"It is impossible to spend these accursed nights and days without beholding You (Kṛṣṇa)."

- (C.C)

His state was the same. He himself has said -

"Sādā mahartya karuṇāśvarairudannayami rātridivasāśca katārah, na vedmi yadyāt śuciardanusthītm sukhayā va tatadutaṭṭisandhave."

Meaning - "Dear Brahmin! In Vṛṇḍāvan I used to wail in distress, I had spent many nights and days in devotional practise helplessly, I know not whether for sorrow or joy."

Really, to obtain the love for Maḍanagopāla is a very difficult affair.

"Ratīrānande rūpaiva."

- (B.R.S.)

Meaning - "Passion is a blissful state."

But, love is the intermingling of nectar and poison. Sometimes we feel limitless joy and at other times we feel limitless sorrow. Gopakumāra has said - "At that time whatever I had performed was joyful or sorrowful, I cannot state clearly. I could not understand whether I was inside a forest-fire or in the cool waters of the River Yamuna. Due to over anxiety I used to feel more sorrow than joy. Hence I used to wail in distress night and day.

Sometimes I used to feel some mercy and think that Kṛṣṇa is indeed very merciful. Again, because I could not behold Him directly, I used to think there is some trick in that mercy. Ultimately I forgot what is joy totally."

Now a vital question arises - "If the way to love leads to such terrible grief, then is it not quite useless to gain it, since the aim of life should be to attain bliss?" In reply we say that, although sorrow due to separation from Kṛṣṇa appears to be distressing, but in reality it is a concentrated form of bliss.

"Ei prema yāra mane, tāra vikrama sei jāne."

- (C.C)

Meaning - "The one who has this love knows its value."

Only a sensitive person will be able to realize this. All the preceptors have proved that separation from *Kṛṣṇa* is full of *Rasa* and the bliss of this *Rasa* is very much more than that of union. Love has two forms -

- (1) Union
- (2) Separation

Hence all loving devotees have to remain afloat in the ocean of sorrowful separation and blissful union. It is not related in any way to material sorrow and joy. Only a lover can express it. *Sri Śaṅkara* has written in his purport -

*"Yathāgni prāṇiyogī ghanahamdisparśena padadyangedu jāyamāna
parama mahajādasya jwālādangāra sparśavadabhijna syāt, atra hi
yathāngārasparśapratīṭirmithyā parama mahajādyameva satyam,
tathātrāpi duḥkhasya pratīṭer mithyatvam eva sukhasyaiva satyatvam
vijñeyam."*

Meaning - 'Although ice is opposite to fire, when our feet touch ice, it becomes numb and starts burning as if they have touched hot coal. The feeling of hot coal is false, but the numbness is true. In the same way, in separation from *Kṛṣṇa*, the feeling of sorrow is false and the feeling of bliss is real.'

In his text, *Ujjoala Nīlamanī*, *Śrī Rūpa* has proved that there is *Rasa* in separation while discussing the various types of amour. He has stated that separation enhances the joy of union. In this context, *Srīla Visvanatha* says in his *Ānanda Candrikā* purport -

*"Nānu tadāpi sambhoga poṣakaṭvena sambhogangamaṣṭu an tu
pārthakyena arso bhavītumarhaṭīti ceṭ, satyam. Na kevalam
vipralambhah sambhoga poṣaka eva kintu arṇi prema snehādibhava vaṭor
naykayor mitha smaansphurṭyavirbhāvairmanasa cakṣuṣā
akyikalinganaśumbana samprayoagdinam pratyuta niravaḍhi cāmatkāra
samarpakaṭvena sambhogapūñjamaya eva."*

Meaning - "If the only job of separation is to enhance the joy of union, it should be called a part of conjugal *Rasa*; Why should it be given the honor of being a *Rasa* on its own? The reply to this question is - 'Separation does not nourish conjugation only. The separated hero and heroine who are in a permanent mood of passion and love constantly think deeply about each other. This gives them a remarkable relish, which is more than actual conjugation. Hence separation has been categorized as a separate *Rasa*."

Following are the examples of *viraha* (separation) *Rasa* -

- (1) When Mahāprabhu left home after becoming a mendicant
- (3) When He went away to South India and then to Vṛndāvana
- (4) When He disappeared (refer 1st chapter *Ācārya Ācārya* Mahākāvya by Kavi Karpūra and 2nd and 3rd chapter of *Bhaktiratnākara*)
- (5) Farewell to King Nanda when Lord Kṛṣṇa departed to Mathurā (refer 6th and 7th chapter of *Gopāla Cāmpū*)
- (6) The disappearance of lord Kṛṣṇa in Dwārakā
- (7) The exile of Lord Rāma etc.

In the state of love, the devotees feel pangs of sorrow in separation from God. Western mystics have called this "pain of God or dark night of the soul." This is definitely the state before the actual meeting. Sri Visvanatha has written in *Mādhurya Kāṇḍambinī* -

"Then the devotee considers his friends to be like a dark well, house like a thorny forest, food to be painful, duty to be like death and sleep (which is rare) to be the end of his life. He is always awake and considers this state of awakening to be remorseful, life to be like scorched grains, and even Divine thoughts to be self-destructive. He is unable to bear sorrow anymore and faints."

Gopakumara too had undergone all this -

"Ittham vāsaṁ nikuñje'smin vṛndāvana vibhūṣaṇe, ekādaśa-roḍanam-bhodaṁ nimagno mohamāvaraṁjṁ."
- (V.B. 2.6.6.)

Meaning - "In this way, crying in this flower-grove which is an ornament of Vṛndāvana, I fainted." This state of fainting is also called '*RASA-MOHA*' - a state of *Rasa*-relish. Tears and shivering occur in the primary stage, the next stage is horripilation, perspiration and paling, while the last stage is stupefaction, fainting and death. Thus, in this state also Gopakumāra is relishing Divine-*Rasa*.

"While relishing *Rasa*, all inner and outer senses stop working. What remains is *Rasa*-relish."

- (A.K. 5th chapter)

All these states of Gopakumāra are the results of his permanent mood, that is love. In the state of passion, Gopakumara had aroused purity, clarity and softness in the reader's heart by his activities and other emotions. Now in the state of love, he is purifying the reader's heart even more. His activities are melting our hearts and making them more capable and anxious to relish *Rasa*. When he is experiencing the mood of love, the reader too is having feelings similar to his. This remarkable thing called **equalization** is the secret of relishing *Rasa*.

We had mentioned how Gopakumāra had fainted. In this context the science of *Rasa* states that there are forty-nine moods classified as *Rasa*. Of these, in inertia and stupefaction, only the outer senses stop working while the inner feelings go on working. Becoming semi-conscious is also a state of special relish. It occurs when the feelings become more than the feelings that cause inertia and stupefaction. In stupefaction, the five senses of hearing, seeing, touching, smelling and tasting become inactive, but the brain continues to function. In the semi-conscious state (*pralaya*), knowledge ceases. In the unconscious state (*moha*), the brain stops functioning totally. Fainting is not the climax of devotional practise. The one who experiences satisfaction is said to be 'satisfied'. Similarly the one who relishes Divine *rasa* is called a 'devotee'. The climax of devotional practise is the relish of Divine *rasa*.

"Vahiroṣṭṭi lopa pRadhānyena pralayo mohāstu anṭarōṣṭṭi lopa pRadhānyena jñeyah"

- (purport of Śrī Jīva to B.R.S.2.4.98)

Meaning - " In the state of *pralaya* (semi-consciousness), outer activities stop totally, while in *moha* (unconsciousness), the inner faculties stop."

Thus we see that in *moha*, all the faculties stop. This does not happen in any other state. It is a state of being 'free from all perception'. The *Rasa* of *moha* is like being totally immersed in *Rasa*.

"Asyānyaṭrātmā paryante syāt sarvatraiva mūḍhaṭā, Kṛṣṇa sphurati viśeṣaṣtu na kaḍāpyaṭra liyaṭe."

- (B.R.S. 2.4.98.)

Meaning - " Even when a *Kṛṣṇa*-devotee becomes unconscious and his faculties stop functioning, he does not forget *Kṛṣṇa*."

Śrī Viśvanātha has thus explained the above verse -

"Svasyantam vinā bhāvanāma anvasthiethi."

Meaning - " If he forgets *Kṛṣṇa*, his state will not be called 'mood' at all."

When Gopakumāra was crying in separation from *Kṛṣṇa* and had fainted, although he did not get *Kṛṣṇa* outside, he had felt Him in his innermost heart. '*Vipralambha*' means capturing someone in your heart. Gopakumāra had forgotten his body, home and everything else, but he was experiencing the sweet blissful form of *Kṛṣṇa*. Here following the principle stated by Śrī Maḍhusūdana Saraswati, we can classify Gopakumāra's permanent mood as passion for *Kṛṣṇa*, Lord Maḍana Gopāla being the subject of his love. He repeatedly meditated on *Kṛṣṇa*, chanted and glorified His Holy Names. The places of His pastimes excited him. His

activities consisted of lamentation, wailing, rolling on the ground etc. Tears and shivering were his silent feelings, while anxiety, fainting, humility etc. were his passing moods. The reader having a similar desire undergoes equalization and relishes the *Rasa* of love and devotion most blissfully.

We have already mentioned that when passion awakens, material desires are destroyed and the reader's heart becomes transcendental. Then there is no problem for the devotee to relish transcendental Divine *Rasa* with transcendental body and senses. He constantly relishes Divine *Rasa* and in inspiration he is sometimes separated and at other times united with *Kṛṣṇa*.

Gopakumāra fainted since he was unable to bear the pangs of separation. When Lord *Kṛṣṇa* saw his dear devotee fainting, He was unable to remain invisible.

*"Tataścā premaiva cūmbakibhavam apādyā karṣṇayasibhūṭām
kṛṣṇamākrṣyāniya kāsmiṭścāna kṣāṇe bhakṭasyasya nayana goçāraṇ
karoṭi."*
- (*Mādhurya Kāḍambinī*)

Meaning - "When a devotee attains such mood and state due to separation, his love acts like a magnet and attracts the iron-like *Kṛṣṇa* who then is forced to appear before the eyes of the devotee."

"Lord *Kṛṣṇa* was always present with Gopakumāra. He, who is the King amongst the kind-hearted, did not send any representative, but he himself wiped the dust of Gopakumāra's body with His lotus hands made him regain consciousness by offering the fragrance of His body. This made Gopakumāra arise quickly. On beholding the lotus-face of *Kṛṣṇa*, he was overwhelmed with joy. He was afraid that He might disappear again. So he wanted to hold on to the golden yellow dress. In spite of being in friendly mood, he wished to hold on to the dress and

not to His hand because he was afraid of hurting His soft body."
- (V.B.2.6.7-9)

From the above three verses we can ascertain the characteristics of the *Bhakti-Rasa* of union. Here Gopakumāra's permanent feeling is that of passion for *Kṛṣṇa* who is the subject; *Kṛṣṇa*'s touch, fragrance, affectionately wiping the body are exciting causes that resulted in activities such as respectfully getting up. Tears, thrill, overwhelming joy are silent activities while curiosity, joy etc. are passing moods. In this manner Gopakumāra relished the **RASA OF UNION**. This parable arouses the desire for devotion in an appreciating audience. This feeling is further nourished by equalization. In this way, they relish most beautiful Divine *Rasa*.

We have seen in detail how the audience having a desire similar to that of Gopakumāra who is in a friendly mood, will relish *Rasa*. According to the *Rasa*-scientists, the relish of *Rasa* differs according to the different passions.

RASA-RELISH OCCURS ACCORDING TO DIFFERENT PASSIONS

"Bhaktabhede raṭibheḍ pañcāparakāra,
Śānta-ṛaṭi, Dāsyā-ṛaṭi, Sakhyā-ṛaṭi āra.
Vāṭsalya-ṛaṭi, Maḍhura-ṛaṭi e pañcā vibheḍa,
ṛaṭi bheḍe Kṛṣṇa-Bhakti Rasa pañcā bheḍa.
Śānta, Dāsyā, Sakhyā, vāṭsalya, Maḍhura-Rasa nāma,
KṛṣṇaBhaktiRasa maḍhye e pañcā pRādhāna."

- (C.C. Maḍhya.19th chapter)

Meaning - "There are five types of passions depending on the feelings of devotees. They are as follows - Śānta (subdued), Dāsyā (servitude), Sakhyā (friendly), Vāṭsalya (parental), Maḍhura (conjugal)."

According to the different passions, there are also different *Rasas*, viz., Śānta, Dāsyā, Sakhyā, vāṭsalya and Maḍhura-Rasa.

SEVEN SECONDARY RASAS

The author of *Alaṃkāra Kaustubha* has called *Dāsyā-Rasa* as 'Bhakti-Rasa', *Sakhya-Rasa* as 'prema-Rasa' and *Madhura-Rasa* as 'śṛṅgāra-Rasa'. Besides these five main *Rasas*, there are seven secondary *Rasas* as well. They are *hāsyā* (laughter), *aḍbhūta* (marvelous), *vīra* (bravery), *karuṇa* (sad), *raudra* (anger), *vībhaṭṣa* (repulsion) and *bhaya* (fear).

*"PañcāRasa ślāyī vyāpi rehe bhaktamane,
Saptaguṇa āgantuka paie kārāṇe."*

- (C.C. Madhya.19)

Meaning- "These seven *Rasas* may occur in the heart of a devotee if some such incident occurs, but they will disappear once the cause is removed. The main *Rasas* however always remain in the heart of a devotee."

Śrī Jīva has written in his purport to verse number 10.43.14 of *Śrīmad Bhāgavatam* -

"Athā ye'ney'ḍbhūṭaḍayo bhāgavaṭāḥ saptaRasaṣṭe'pi ṭesu bhāgavaṭpriyajaneṣu bhāgavaṭ prīṭerevavirbhavanti ṭatraiva cā ṭirobhavanṭiṭi ṭaṭṭadRasasañcāribhāvapraya gaṇatvanvaṭra ganyante."

Meaning - "The seven types of *Bhakti-Rasa* viz. *Aḍbhūta* etc. appear and disappear in the devotees. They are like the passing waves in the five main *Rasas*. Hence we are not discussing them separately here."

We too shall discuss the five main *Rasas* in short. Those who wish to know more about the seven secondary *Rasas* may refer to the first seven chapters of *Uṭṭara* section of B.R.S.

THE SUBDUED DEVOTEE AND THE SUBDUED RASA

"śanṭera svabhāva kṛṣṇe mamaṭā gaṇḍha-hina,

parabrahma-paramātmā-jñāna pravīna."

- (C.C)

Meaning - "The subdued devotee does not have even an iota of fondness for Kṛṣṇa. He treats Kṛṣṇa with awe and respect. He accepts Kṛṣṇa as the Supreme Being, Super Soul and mature with knowledge."

Śrī Jīva has said -

"Eṭeṣu bhāgavaṭ priyeṣu sāmānya sanātu taṭasthākhyau. Ananyoh priṭiśca taṭasthākhyā."

- (Prīṭisandarbha 84th chapter)

Meaning - "The subdued devotee as well as his devotion are called 'marginal'."

Śrī Jīva has called subdued Bhakti as 'marginal' most probably because it is without any affection for Kṛṣṇa. When we see the moon we feel happy, but we do not feel the moon belongs to me or I belong to the moon. In the same way, the subdued devotee has no feeling of belonging with the Supreme Being. Yet, a feeling of love and affection alone can be termed as Bhakti. In Nārada Pañcarātra, it is written -

"Ananyamamaṭāvisṇau mamaaṭ premasangaṭā, Bhaktirityucyate bhiṣmaprahlāḍoḍḍhaaṇaardaili."

Meaning - "When one does not have fondness for anything else, but has loving attachment for Lord Viṣṇu, it is termed as Bhakti by great preceptors such as Bhiṣma, Prahlāda, Uḍḍhava, Nārada etc."

Śrī Jīva says - "It is logical that the subdued devotees do not have any fondness for Śrī Bhagavān, because they have no special relation with Him."

- (P.S. 92nd chapter)

The devotees in the other four *Rasas* are fond of Him because they have established a relation with Him. Hence the attachment of the subdued devotees are considered to be lesser than that of the associates (devotees in servitude etc.) *Śrī Jīva* has called the feelings such as fondness for the subject to be a part of devotion."

Brahman has no specialty, nor any strength. It has only one quality - It is eternal. *Paramatma* (Super Soul) has one more quality (other than being eternal) viz. Consciousness, while *Śrī Bhagavān* has more splendor and is superior to *Brahman* and *Paramātmā*, since He is eternal, conscious and blissful as well. Hence the associates of *Śrī Bhagavān* are superior as compared to the experienced, knowledgeable, subdued devotees of *Brahman* and *Paramātmā*.

The activities of subdued devotees comprise of a tendency towards *Brahman*, loyalty to *Brahman* and sometimes glorification etc. the loving activities of the associates comprise of various services and caring for the Lord. Service is the soul of *Bhakti*.

"*Bhaj ityaisa vai dhātuh sevāyaṁ parikirtītaḥ.*"

-(B.R.S.)

Meaning - "The root word 'Bhaj' in Sanskrit means 'to render service'."

The subdued devotees feel God is self-joyous, self-satisfied, has neither hunger nor thirst, is complete in all respect and hence do not need our service. In B.R.S., *Śrī Rūpa Goswāmī* has called *Dāśya-bhāva* as a well wisher of *Śānta-bhāva*. In his opinion, '*Dāśya-bhāva* is not just a 'well-wisher', but an excellent well-wisher of *Śānta-bhāva*'. He has quoted a *Śānta* devotee saying thus -

"*Jivasfulingavanhermahaso ghanacītsvarūpasya, tasya*
padāmbujayugalaṁ, kimva samvahayisyami?"

-(B.R.S.4.8.20)

Meaning - "Will I ever get to massage the lotus-feet of That intensely conscious effulgence Who is like a mass of fire and Whose tiny spark is the living entity?"

Śrī Jīva has thus explained the above verse -

"Ghanaḥ Śrīvigrahaṣṭadakaar ya cīṭ saścīdānanda lakṣaṇāṃ paraṃ brahma Saiva svarūpaṃ yasya tādṛṣaṭvena mamalambanasyeti tatra svaniṣṭha darśita."

Meaning - " 'Ghana' (intensely) refers to the Divine form of Śrī Bhagavān; otherwise why would he use the words 'the lotus feet'? 'Conscious' means 'eternal, conscious and blissful', because 'conscious' means knowledge or realization; but knowledge has an inseparable relation with bliss. Hence we conclude that the subdued devotee has expressed his feelings for the eternal, conscious and blissful Supreme Being."

Śrī Jīva continues -

"Paḍasanvāhaneccāḥ ca paramānanda vighrahasya aṣṭya sparśānanda prāptiścahiva na tu sahayyananandaḍaneccāya, purīānandaṭvena aṣṭya sfuranāt."

Meaning - "The subdued devotee wishes to massage the lotus-feet because he wants to feel the joy of touching the Supremely blissful Divine form of the Supreme Being, and not because he wishes to give pleasure to Sri Bhagavān (unlike the Dāsyadevotees). This is because they feel that the Supreme being is already 'ever so blissful'. Even the loving actions of the subdued devotees are inferior to the loving actions of the servile devotees."

In P.S (3rd chapter) Śrī Jīva writes that the activities of a subdued devotee are - glorifying the qualities of the Lord, uttering the names such as Parabrahma and Paramātmā, concentrating on the tip of the nose, etc. The Divine qualities such as being limitless,

calm, unchanging, having amazing forms (the innumerable headed Supreme Being having countless hands and legs) etc. arouse their *bhāva*. Their passing moods are - patience, joy, remembrance, sorrow, argument etc.

"Kṛṣṇa niṣṭhā tṛṣṇā tyāga sanyera dui guṇe"

-(C.C)

Meaning - "The other four Rasas are rooted in the following two qualities -

- (1) loyalty to Kṛṣṇa
- (2) giving up all material desires

THE SERVILE DEVOTEE AND RESPECTFUL LOVE

There is no subdued devotee in Vraja. Even the *Rasa* of servitude is rare.

"Purnaiśwarya prabhuḥ jñāna adhika haya dāsyē."

-(C.C)

Meaning - "The devotees who are in servile *Rasa* consider Kṛṣṇa to be the Lord and Master. They are aware of His opulence."

Śrī Rupa has termed the permanent mood of the servile devotees as 'love mixed with awe'.

"Sambhramah prabhuṭā jñānāt kampa cēṭasi sādarah, anenaikyam gaṭā prītiḥ sambhrama prītirucyate, eṣa rase'tra akṛhiṭa bhāva tayā budhaiḥ."

-(B.R.S. 3.2.76)

Meaning - "When we consider someone to be our master, our heart trembles a little. This is called awe. The wise ones have decided that this is the permanent mood of servile devotees."

We have said that when there is awe and hesitation in a relation, the extent of love becomes less.

"Aīśwarya jñānate hay samkuṭīta prīti."

-(c.c)

Meaning - "Love becomes less when one is aware of opulence."

Yet, the servants of Vraja are in a different mood as compared to other servants. Śrī Jīva has said -

"Sācā akrūrādināṃ aiśvarya jñāna pradhānah. Śrīmaduḍḍhavadīnāṃ
tattat śadbhava'pi mādhyaya jñāna pRadhānah. Śrīvarajasthāntu
amdhirayikāmayāeva. Athapyeṣāṃ priṭerBhaktitvam Śrī
goparajakunīraparamaguṇaprabhavaṭvādīnaivadaarśadbhavaṭ."
- (P.S. 208th chapter)

Meaning - "There are many types of servile devotees. Akrura etc. are more conscious of the Lord's opulence. Uḍḍhava etc. are conscious of opulence, but more conscious of sweetness, while the servants of Vraja are conscious of sweetness alone. They do not consider Kṛṣṇa as God. They only feel that the Prince of Vraja is highly talented and has great authority."

"Kṛṣṇake īśwara nāhi jāne Vrajajana."

-(C.C)

Meaning - "The people of Vraja are not aware that Kṛṣṇa is God."

THE SERVANTS IN VRAJA OFFER SWEET SERVICE

Śrīla Karmapūra has wonderfully described the sweet service of the servants of Vraja during the evening pastime in his book Śrī Kṛṣṇānḥika Kaumudī. When Mother Yaśodā ordered the servants to bathe her son who had just arrived from the pasture, one of them took the trumpet, flute and stick; someone took off the flower garland while another removed the jewelry. A chief servant disrobed Him and dusted all parts of His body. Some servant joyfully wiped His lotus-face with a soft cloth and combed His hair. One of them smilingly massaged Him very gently with smooth fragrant oil. Thereafter he rubbed smooth sandalwood paste. A servant massaged His hair with sweet smelling emlic myrobalan oil and bathed Him with cool water scented with thick

sandalwood paste. Someone wiped Him with soft white cloth and pat dried His hair. Another one took away His wet clothes, robed Him in bright yellow dress and put a very beautiful soft yellow upper garment on His Broad chest. If these servants were aware of His Divinity, they would not have been able to serve Him in such carefree manner. Hence Śrī Jīva Goswāmi has termed this respectful love as 'all sweet'.

[N.B. - Those who wish to know more about subdued and servitude *Rasa* may refer to B.R.S. and '*Bhaktīrasaprasaṅga*' written by my Most Worshipped Spiritual Master '*Nitya-līla Praviṣṭa* Om Viṣṇupād Śrīmat KUNJA VIHARI DĀS BĀBĀJI Mahārāj.]

Servitude *Rasa* is aroused by obtaining mercy, the dust of the lotus feet, Mahaprasadam, association of other servile devotees etc. Their activities are - serving in their own rights, loyalty to *Kṛṣṇa* and His devotees, etc. They possess the silent feelings of stupefaction. Their passing moods comprise of joy, pride, patience, remorse, humility and curiosity.

In the Śrīmad Bhāgavatam there is no mention of Rakṭak, Paṭrak etc. who served in *Dāsyā-Rasa*. We do not know whether their names have been mentioned in any scripture (such as Purāṇas, Saṁhitā or Tantras) prior to Śrīla Rūpa Goswāmi's *Rādhā-Kṛṣṇa Gaṇoḍdeśa Dīpikā*. In Śrīmad Bhāgavatam, From the first to the thirty-ninth chapter of the tenth canto, that is prior to Lord Kṛṣṇa being taken away by Akrūra, we find the description of only *Sakhya*, *vātsalya* and *Madhura Rasa*. The Brajavāsi subjects of Nanda Mahārāj may possess *Dāsyā-bhāva* towards Kṛṣṇa and one may develop an eager desire to serve following their footsteps, since "*bhinna ručirhi lokāḥ*" - which means, "different people have different desires." But Rakṭak, Paṭrak etc. who served in *Dāsyā-Rasa* has not been mentioned in Śrīmad Bhāgavatam. The nature of their service has not been described either. Hence it is not easy to execute service in *Dāsyā-mood* by following the ones in servitude-*Rasa*.

Āiṅya Āritāmrta says -

"Mora putra, mora sakhā, mora prāṇapaṭi
 Ei bhāve yei more kare śuddhā Bhakti" - (C.C)

Meaning - "One should execute pure devotional service by considering Me as one's son, friend and beloved."

Serving devotionally in *vātsalya* and *Maḍhura Rasa* are the main *Rāgānugā Bhakti* in Vraja.

"*Sakhyā-Rasa* comprises of the qualities of both *Śānta* and *Dāsyā*. In *Dāsyā*, there is reverence for the master, while in *Sakhyā-Rasa* there is confidence. *Sakhyā* is confidence-oriented and devoid of awe and reverence. Thus *Sakhyā-Rasa* has three qualities - more affection for *Kṛṣṇa*, considering no difference between *Kṛṣṇa* and oneself, thus winning over the Supreme Personality completely."
 - (C.C. Maḍhya. 19th chapter)

We have already discussed *Sakhyā-Rasa* in the parable of *Gopakumāra*; hence there is no need to dwell anymore on this topic.

VĀTSALYA RASA

"*Vātsalya* comprises of the qualities of *Śānta*, *Dāsyā* and *Sakhyā* such as frankness and lack of awe. There is more affection and an added quality is chastisement. The devotee considers himself to be the guardian while *Kṛṣṇa* is considered to be the ward. *Vātsalya* is nectarine due to the presence of the previous four *Rasas*."
 - (C.C. Maḍhya. 19th ch)

"Aṭha vātsalyākhyāḥ śhāyī"

- (P.S)

"Tanmatārau nijasutau ghrṇayā snuvantau
 pankāgaragaruṭiravupaguḥya dorbhyam, datṭvastaṇam prapivatoḥ sma
 mukham nirikṣayā mugdḥāsmītalpaḍaśanam yaaytuh pramoḍam."
 - (Bhāg. 10.8.17)

Meaning - "In *Vāṭsalya Rasa*, the parental mood is permanent. Filled with this *bhāva* the breasts of Yaśodā and Rohini were ever flowing with milk. They used to enfold both of them (*Kṛṣṇa* and *Balarām*) who were thoroughly covered with dust, in their laps and breast-feed them. When the babies suckled, the mothers enjoyed supreme bliss by beholding their faces, the beauty of which were enhanced by their smiles that revealed few budding teeth. Here the mothers are the objects of love while *Kṛṣṇa* and *Baladev* are the subjects. *Kṛṣṇa*-*Balarām*'s tender age, soft smiles, childish pranks, kisses, petting, tears, rapture, flowing breasts, joy, curiosity, intense emotion etc. together form '*Vāṭsalya Rasa*'. When this is heard and glorified, the desire to please *Kṛṣṇa* in a similar manner is aroused in the devotee. Thus he relishes '*Vāṭsalya-Rasa*'.

Vāṭsalya-Rasa in separation, viz. -

"*Yate rājapūram harau mukhaṭaṭi vyakiraṇa - dhūmraka, pasya sraṣṭātanuh kathoraluthanairdehe vranam kuroṭi. Kṣīṇa goṣṭhamahimahendramahiṣi hā putra putreṭyasau, krosasti karayoryugena kurute kastaduRasaṭranam.*"

-(B.R.S.3.4.63)

Meaning - "When *Kṛṣṇa* left for *Maṭhurā*, Mother Yaśodā's face was covered with wisps of disheveled hair, her beauty was reduced and bruised due to constant rolling on the earth. She loudly beat her breasts, crying out - 'O my dear son! O my dear son!'"

Here, Mother Yaśodā is the object of love. *Kṛṣṇa* who has left for *Maṭhurā* is the subject. The empty house, *Kṛṣṇa*'s flute, stick etc. that bring back His memories are the exciting causes. Wailing, expression of heart rending grievance, rolling on the ground, tears, horripilation, sorrow, remorse, misery, restlessness, insanity, swooning etc. are the activities. The desire for this *Rasa* is awakened and nourished in listeners with similar feelings thus enabling them to relish *Vāṭsalya Rasa* in separation.

MADHURA RASA

Now let us discuss *Madhura Rasa*. In *Śrī Caitanya Ācārya* we see -

"In *Madhura Rasa*, there is more attachment and service to *Kṛṣṇa*. It is incorporated with the confidence of *Sakhyā* and with plenty of love and care. The Gopis serve *Kṛṣṇa* as his consorts by offering their bodies. Thus *Madhura Rasa* has the qualities of all the five *Rasa*. Just as the qualities of all the five elements (ether, air, fire, water and earth) are present in the earth, all the moods collectively lend their tastes to *Madhura Rasa*, thereby causing wonderful relish."

-(C.C. Madhya.19)

MADHURA RASA AND BRAJA-SUNDARIS

The queens of *Dwārakā* possess *samañjaśa-rati* while *Kubjā* etc. possess ordinary passion. Both express *Madhura-Rasa*. Yet, in this book we have been citing examples of natural and spontaneous *Bhakti* of the *Varjavasis* alone. Hence our topic of discussion and relish shall be only the *parakīyā Madhura-Rasa* shown by the beauties of *Vraja*. In the purport of *Śrīmad Vṛhaḍ Bhāgavatāmṛta*, *Śrī Sanātana Goswāmī* has said -

"Although the entire *Śrīmad Bhāgavatam* is the embodiment of *Rasa* and is devoid of anything rejectable, even then, to the one who is lusty for the lotus-feet of the Lord of the Gopis, any *Rasa* (such as, *Sakhyā* or *Vāṭsalya*) other than the erotic *Rasa* do not appear very interesting."

Although we find that *Mahāprabhu* states in *Ācārya Ācārya*-

"*Ācārya bhāver Bhakti diya nācāimu bhuvaṇ.*"

Meaning - "I shall make the world dance by distributing the four

modes of *Bhakti*."

Even then, the supremely brilliant, hitherto unoffered *prema-Bhakti* following in the footsteps of Braja-gopis is one *Rasa* that has been specially given by Mahaprabhu. This is called *Rāgānugā* or *Kāmānuga Bhakti* in *Madhura Rasa*.

The tenth canto of *Śrīmad Bhāgavatam* is the lotus face of the Supreme Personality of Godhead. *Śrīla Viśvanātha* has called it the 'sweet smile' of *Kṛṣṇa*. In the tenth canto, the *Rasa Lila* is the jewel in the crown of all the pastimes. *Śrīla Viśvanātha* and *Śrīla Sanātana* has called the *Rāsa Līlā* 'the five vital airs' of *Kṛṣṇa* while *Śrīla Jīva Goswāmī* has called it 'the five senses' of *Kṛṣṇa*. In the five chapters containing *Rasa*, there is no mention of *Sakhya* or *Vātsalya Rasa*. Only the love of the Gopis has been described here. This is the love in the mode of sweetness. Hence the feeling of devotion that will develop as a result of hearing the *Rāsa Līlā* will definitely be in the footsteps of the Gopis, and not in accordance with the *Sakhya* or *Vātsalya Rasa*.

In his purport to the fruits of hearing about *Rāsa-Līlā* - in verses such as - "*Vikriḍitaṁ varjavadhūbhiriṅcā viṣṇoh*" etc. *Śrīla Jīva Goswāmī* could have translated '*paraṁ Bhaktim*' simply as '*Bhakti* that is a sign of love'. In stead, he has written 'that which is of most supreme quality, born due to following in the footsteps of the love of the Gopis'. If any fortunate person develops any desire as a result of hearing the *Rāsa-Līlā*, it will be not be one with the mood of *Kṛṣṇa*. "*Yah śṛtvā taṁ paro bhaveṭ*" - means, 'if you listen to the *Rasa-Lila*, you will never consider yourself at par with *Kṛṣṇa*, rather you will develop a liking for Him. This is the inconceivable power of *Kṛṣṇa*."

PARAKĪYĀ RASA

Śrī Śrī Rāsa-Līlā is filled with the description of pure *parakīyā-Rasa* from A to Z. The authors of worldly *Rasa* say that *Rasa* ends when

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the heroine is married to another man. Sāhitya Darpaṇ says that married women should be strictly avoided. But such rules do not apply to Kṛṣṇa and the Braja-beauties. Their *parakīyā-bhāva* is an ornament, not ominous.

Rūpa Goswāmī has written -

"Neṣṭa yaḍanginirase akvibhih parodha taḍe gokulāmbujadr̥ṣaṇi
kulamāntareṇa, asaṁśaya Rasavidehṛavaṭaritaṇam kaṁsariṇa
rasikamaṇḍala śekhareṇa."

-(U.N - Nāyikābheḍa - 3)

Meaning - "Illicit relations are to be condemned only in the material world. In material love stories, the presence of a paramour in spite of being married is detrimental to *Rasa*. But this does not apply to Kṛṣṇa, the King of all gallant heroes and the lotus-eyed Braja-beauties."

This is because Kṛṣṇa Himself has reposed *parakīyā-bhāva* in the Braja-beauties who are the expressions of *Hlāḍini-sākti* (pleasure potency), His eternal consort, with the help of *Yogamāya* in order to enjoy the nectar of transcendental love. Hence, in reality, there is no illicitness in the relation between Kṛṣṇa and the Braja-beauties who are overflowing with transcendental bliss.

"There is no bad taste in the love of the Gopis."

-(C.C.)

"Anaiḍītya pravṛtṭatṭoe ābhāsaḥ Rasābhavayoh"

-(B.R.S.)

Meaning - "The tendency towards impropriety is called 'Rasābhas'."

In B.R.S. we see -

"puroamevaanusustena vikala arsalakṣaṇa, raaseva raasbhāsa
Rasajñayiarṇu kirtitaḥ."

RASADARSAN

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Meaning - "If all the characteristics of *Rasa* mentioned before, are not present, it is called '*Rasābhas*'."

The love of the Gopis is resplendent with all the characteristics of *Rasa*, because their love is pure. Hence, although they are attached to *Kṛṣṇa* as paramour, there is no possibility of *Rasābhas*.

"The Gopis are experienced in pure prema *Rasa*" - (C.C.)

The extra-marital relationship of the Gopis is the exclusive base of *Rasa* and the eternal wealth of love in *Vṛndāvana*. Although the Brajavāsis are the transcendental embodiments of *Kṛṣṇa*'s own pleasure potency, they are established in the eternal *parakīyā Rasa*. This is the inconceivable, spiritual sweetness of the very embodiment of sweet *Rasa* - Śrī Govinda. Śrīla Kaviṛāj Goswāmi has written -

"*Parakīya bhāve aṭi rasera ullās,
braja vīnā ihār ānhi anyatṛa vāsa.*"

-(C.C.)

Meaning - "there is great exultation in *parakīyā-Rasa*. This joy is not found anywhere other than *Vraja*."

The reader must seriously remember this fact always. This relation is beyond all arguments and logic. It is inconceivable by the mind. The sweet pastimes of the Supreme Personality cannot be emulated and they are definitely not bound by the rules of *karma* (action and reaction). It cannot be controlled by the human society. These *Rasa*-filled pastimes are irrespective of time, unrelated to *karma*, unrelated to the modes of nature. It is the most powerful mood in the eternal, transcendental Kingdom where its only aim is to heighten the splendor of *Rasa*. In this material world, hellish extra-marital affairs lead to innumerable sinful activities and are tainted with '*Rasābhas*'. But the affairs of Braja Gopis are devoid of even the slightest hint of lust, and are filled

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with pure transcendental *Rasa*. Hence, there is no *Rasabhas*; it only oozes *Rasa*. So, it is said -

"*Laghuṭaomātrā yaṭ prokṭām taṭṭu parkṛtanāyake, na kṛṣṇe Rasa niryās svōdartham vaatrini.*"

-(U.N., *Nayakabheda*)

Jīva Goswāmi has thus described the height of love in *pārakīyā-Rasa* -

"*duhkhasya paarmakaṣṭhā kulavadhūnām svayamapi
paarmaamryaḍānām svajanaryapaṭhabhyam bhraṇīśā eva,
nagnyādirnacāmarāṇaṁ. Tātaścā taṭkaritayā praṭiṭ'opi
Srikrṣṇasambandhah sukhaya kalpyate cet tarhyevam argasay oarma
iyatta. Tātaścā tamāśrityaiva pravṛtto'nurāgo bhavaya kalpate.*"

Meaning - "It is a sorry state of affairs if a woman of good family strays from the path of right conduct. They would prefer to enter a kindled fire or drink poison rather than sacrifice the family-honor."

The beauties of Braja have transgressed boundaries of social norms. This proves the height of their love. It is due to this that their love has attained the state of *Mahābhāva*. Jīva Goswāmi has said -

"*Antarangena rāgenaiavṛpiṭātmano na tu vahiarngena vivāha
prakriayṭmakena dharmena.*"

-(*Loṇāna Roṇāni*)

Meaning - "Self-surrender is the internal rule of *rāga* and marriage is its external form."

Śrīla Rūpa Goswāmi ahs said -

"*Atraiva śṛṅgārsya paramoṭkarṣah praṭisthiatḥ*"

Meaning - "The supreme splendor of amour is present only in the *parakīyā* mood."

The infinite characteristics of *Kṛṣṇa*'s pastimes are secured in the endless exultation of the infinite diversities of erotic sports in *parakīyā Rasa*. The *parakīyā bhāvā* has created rarity, veiled passion and many obstructions on the path of the Braja-beauties, thus causing waves in the ocean of amorous sports. But their love is not caused because of this rarity or obstruction in their path. Their love is considered special because of *samarthā-ṛaṭi*.

Jiva Goswami has written in his *Pṛiti sandarbha*, 279th chapter -

"*Keçittuvaranāḍitā evaśāṇi premādhikyam manyante, ṭanna. Jāṭiṭo'pyadhikyāt.....pravala jāṭiṭvan nivāraṇādikam apyamatikramāt ityevameva ślāghyate ya duṣṭyajam ityadinā. Matṭa hastināṇi balasya durgatikramaavn niāraṇāḍi atikramo hi ṭasam prema balāśay vyaññjaka eva nātud paadkah. Jāṭyamiseaniva pravalye sṭi nivāraṇāḍi samo'pi ṭaṣam sveṣu prematārātamyam sambhavati.*"

Meaning - "Some say that the Braja-beauties have unsurpassable love because it is extra-marital and it has many obstacles. But this is not so. By birth they are the proud possessors of *samarthā-ṛaṭi*. Because of this, the love of the Gopis has been capable of transgressing all obstacles. Hence great devotees such as Uḍḍhava has praised it in words such as - '*yā duṣṭyajam svajanam āryapaṭhāñca hiṭvā*' (they have given up their relatives and civilized norms). When an elephant performs a very difficult task, its strength is only expressed; it is not as if the strength is born just then. Similarly, when the Braja-beauties cross all barriers, the power of their love has been expressed, not created. The proof of this lies in the fact that although the extent of barriers is the same for all Gopis, *Rāḍhārāṇi* and all show many more loving activities because they possess stronger love. On the other hand, although *Kubjā* had barriers and showed *parakīyā*-like *Rasa*, her love was inferior (because she had lusty desire) and hence is called

'*sādhāraṇī-rati*'.

Some are unable to comprehend the serious statements of Jīva Goswāmī. They think that this *parakīyā-bhāva* that is the height of Braja-Rasa is temporary and exists only during the manifested pastimes of the Lord. In fact, if we do not accept the eternal nature of *parakīyā-bhāva*, we are uprooting *samarthā-rati* itself. If we do not accept this *Rasa* as eternal, this splendid *Bhajan* will also be rendered temporary.

THE ETERNAL NATURE OF PARAKĪYĀ-VIBHĀVA AND ITS SUPERIORITY

Jiva Goswami has firmly established the eternal nature of every pastime of the Lord in his *Bhāgavaṭ sandarbha*. While establishing the eternal nature of *parakīyā-bhāva*, in his purport to verses such as "*asamah ānaanrenujusamaham*" (*Bhāg.* 10.47.54.), while explaining the part "*śrūtibhirovimrgyam*" he has written - "*śrūtibhirovimrgyamiti tasya nityatoam sarvoṭtamaṭvañca gamyaṭe.*" This means that, since *parakīyā-bhāva* is sought after by the sages, we consider it to be eternal and supreme.

In the very beginning of his book, "*Gopāla Ćampū*", Śrī Jīva has decided to describe a non-manifested pastime of Goloka. There are unlimited manifestations of *Vṛndāvana*. It is not necessary that the same pastimes will take place in all the manifestations. The inconceivable and undoubtedly powerful Supreme Personality performs infinite pastimes in infinite roles in infinite manifestations. Just because in *Gopāla Ćampū*, one comes across a pastime performed in *soakīyā-bhāva* in one of the manifestations and one reads a word or two in *Loṇana Roṇarī*, one should not foolishly conclude *parakīyā-Rasa* to be temporary. In the 52nd chapter of *Pāṭāla Khaṇḍa* of *Paṇḍma Puārṇa* we find -

"*yathā rakatālitāyām purāṇeṣu prakīrtiṭah tathā te nityalilāyām śānti
vṛṇaḍvane bhūvi, agmaangaamne nityam ākroṭi vanagoṣṭhayoh*"

goṣāranām vayasyaśca vināsuar vighāṭanam, paarkiyābhimaninyastattha aṭṣya priyah jaanh pračchannenaiva bhāvena armayanti nijam priyam."

Meaning - "The Purāṇas have glorified the manifested pastimes of the Lord. These are nothing but the eternal pastimes of Śrī Vṛndāban. Except the killing of *asuras*, all other pastimes, such as, playing with His friends and taking the cattle for grazing are eternal. He meets His beloved secretly in *parakiyā bhāva* alone."

The Puranas tell us that the *parakiyā-bhāva* in the non-manifested Vrajadhām is eternal. Many other scriptures and *mahājanas* also say the same. Due to lack of space these details are not being mentioned here. In this context, the conclusion and opinion of Śrīla Viśvanātha as expressed in his purport to verses such as "*laghutvam atra yaṭ proktvam*" etc. found in *Ujjoala Nīlamanī*, are of extreme importance. Those who wish to know the details of this topic should definitely refer to it.

DEVOTION IN THE FORM OF PASSION

Since the *parakiyā-bhāva* of the damsels of Vraja is rare in the ocean of love, the scriptures call it 'devotion in the form of passion' or '*kāmarūpā-Bhakti*'.

"Premaiva goparamanam kāma ityagamat pratham"

-(Tantravācāna)

Meaning - "The love of Brajagopis is famous as '*kāma*' or 'passion'."

Rupa Goswami has defined *kāma-rūpa Bhakti* as follows -

"Sā kāmarūpa sambhogatṛṣṇām ya nayati svatām, yaadyam kṛṣṇasaukhyārtham eva kevalamudyamah."

- (B.R.S.1.2.283)

Meaning - "The loving devotional service that lends its qualities

to the thirst for copulation (i.e. makes it loving as well), since we find that everytime an occasion for erotic desire arises, the Gopis exhibit enthusiasm only for Kṛṣṇa's pleasure, such loving devotion is called 'kāmarūpā Bhakti'."

To explain the above verse, Śrī Jīva has said -

"Kamo'tra sveṣṭa viṣaya argaṭmaka prema viṣayah"

Meaning - "Here 'kāma' (passion) refers to the all-beneficial love."

The process by which the loving devotion of the Braja-beauties become one with erotic desire is explained by Śrī Viśvanātha in his purport to verses such as "sarvaḍbhūtoṣilasormi" in Ujjvala Nīlamanī in this way -

"Tathahyasya rateḥ swarūpasiddhatoḍḍ guṇāḍi sarvānanupekṣitaṭvena praoḍyāḍvayah sandheh pūrvameva braajbālāsu aṛeh....prāḍurbhavaḥ. sāmānya kārena prāḍurbhūṭayaṇāc' aṭsaym ṭāṣām Śrī Kṛṣṇa eva prīṭmatinām sarvendriya vṛṭṭayah Śrī Kṛṣṇa sukha ṭāṭparyavāṭya eva bhuvan. Athayaṭe vayahsandḍhau kāṇḍarpodgamena yā sambhogāṭṛṣṇā ratyākrāṇṭe manasyajaniṣāṭ sāpi ṭāṭṣikhā ṭāṭparyavāṭyebhūḍi sambhogāṭṛṣṇaya āṛiya saha ṭāḍāṭmyam."

Meaning - "Sweet pleasures are not possible without erotic desires. C.C. says - 'kāṇṭa bhāve nijāṇga ḍiya korena sevān"(The Gopis serve Kṛṣṇa by offering their own bodies in the mood of a consort). The Gopis had natural and spontaneous love for Kṛṣṇa before they attained adolescence. Their love did not wait for them to hear about Kṛṣṇa's beauty and qualities. All their senses were resolved to serve Kṛṣṇa alone. When they attained puberty, the erotic desire that arose in them due to the attack of Cupid, naturally had the propensity to give pleasure to Kṛṣṇa. This is how their devotion is non-different from erotic desire."

"Vraja-vinā ihār anyatṛa nāhi vāsa."

-(C.C.)

Meaning - "Such unison of devotion and erotic desire is possible in only the Braja-beauties; it does not exist elsewhere."

*"asam premaviśeṣe'aym prāptah kāmapi āmdhurim, tattat
krīdānīḍanaṭvaṭ kām ityuṣāyṭe budḥaiḥ"*

-(B.R.S.1.2.284.)

Meaning - "This indescribable sweet and self-sustained passion causes pleasure to Kṛṣṇa. To bring about this pleasure various sweet sports are arranged. Hence, the wise ones call this love "Kāma" or passion."

Hence, lust that seeks sensual gratification and satisfaction of one's own selfish desires, and the love-filled lust of the Braja-beauties are opposite to each other just as light and darkness. The lust that seeks sense gratification is as cheap as a piece of glass, while the lust of the Braja-beauties that seeks Kṛṣṇa's pleasure alone is like a priceless diamond. Jīva Goswāmi has said -

*"Esābhāvah (kāntābhāvah) kāmātulyātvaṭ Śrī gopikāṣu
kāmādiśabḍeāpyabhihiṭāh. Smarākhyā-kāma-viśeṣastvanya
vailakṣāṇyat. Kāmasāmanyam khalu sprhā asmānyaṭmakam. Prīti
samanyanṭu vuṣāyānukūlyātmak stādānugataviṣaya sprhādimayo
jñānaviśeṣa itī lakṣītam. Taṭo ḍvayo samāna prāya cēṣṭāṭve'pi
kāmasāmanyasya cēṣṭā svīyanukūlyāṭparyā. Śuddha prītimātrāsyā
ecṣṭaṭu priyanukuyāṭparyāiva."*

Meaning - " This mood of a beloved can be compared to lust. Hence, in the Gopis it is termed as 'lust'. The worldly lust that goes under the heading 'love' is different from this, since great contrasts are noticed between them. Ordinarily, the word 'lust' refers to desire. The word 'love' refers to what is pleasurable to the subject of love, to know how to fulfil the desires of that subject. i.e., to gain experience in whatever causes pleasure to Kṛṣṇa who is the subject of love. Hence, although the endeavors of love and lust both appear the same, the word 'lust' indicates the fulfillment of one's own pleasure while 'love' refers to the

fulfilment of the pleasures of the beloved. Thus we see -

"The love of the Gopis is not worldly lust. It is called lust because it is similar to the sports of lust. Lust refers to fulfilling one's own sense gratification, while giving pleasure to Kṛṣṇa is the only aim of the Gopis. The Gopis never desire their own sense gratification. They perform conjugal sports for the pleasure of Kṛṣṇa."

- (C.C. Madhya. 8th chapter)

PURVARĀGA RASA (THE RASA OF THE PRE-CONJUGATION STATE)

Anyhow, this sweet *Rasa* of Kṛṣṇa's consorts is again of two types -

- (1) *vipralambha* (separation)
- (2) *sambhoga* (union)

The above statement is mentioned in U.N. Sṅgarabheda. 1. in the following way -

"sa vipralambhah sambhoga itī dvēdhojvala matah"

Vipralambha (separation) is of four types-

- (1) *Purvarāga*
- (2) *Māna*
- (3) *Premavaicittā*
- (4) *Pravāsa*

All those who are interested in practising devotional service in a sweet mood, must specially relish the *puravarāga-Rasa* of the heroines of Vraja. Although only the associates of the Lord who are involved in the pastimes are able to relish this *Rasa* since they are His confidantes, the ones who are practising devotional service can also relish this *Rasa* by equalization with the *Rasa* experienced by the eternal associates of the Lord. Śrī Jīva states this in the following verse -

"Tatra līla parikara eva atsyasāarmanubhavanṭi anṭarangaṭvāt. Pare (sādhakah) tu yaṭ kiñcīdeav valirangaṭvāt. Yadyapyevam atthāpi ṭaḍanubhavamataṃ arsa saram svānubhavamayena arsenaikaṭaya vibhāvya pivāṭa."

- (P.S.110th ch.)

Rūpa Goswāmi has defined *Purvarāga* thus -

"raṭirya sangamāt purvam ḍarsān śravaṇāmaḍija,
atyorunmīlatiprjnyaih puravārgah sa uḇayṭe."

-(U.N.Śrīgārabheḍa)

Meaning - "Before the lover and the beloved meet each other in privacy, they experience a great anxiety that stems from having seen and heard about each other. The mellow of this situation, when one spends time absorbed in the thoughts of the beloved, (and this time extends unto actual meeting) is called '*purvarāga-Rasa*'."

In the material world due to the presence of great shyness, the lover is the first one to express *Purvarāga*. But in the world of love this rule has some exception. The loving Braja-beauties are so overflowing with love that they transcend all barriers of patience and shyness. Hence they are the first ones to express *Purvarāga*. Śrī Rūpa has stated this as follows -

"Api māḍhavaārgasay praṭhamye sambhavaṭyapi, āḍau rāge mṛgākśīnām
proktā syacḇaruatdhikā."

-(U.N.Śrīgārabheḍa.8.)

There are ten conditions in *Purvarāga*. These ten conditions arise after seeing and hearing about each other. First of all the eyes are delighted followed by attachment of the heart, resolution, sleeplessness, infirmity, indifference to worldly affairs, decreasing of shyness, madness, falling unconscious and at last death. Since death is inauspicious, the beloved only appears to be dead. There is no actual death in this *Rasa*.

Please consider the following situation -

Rādhārāṇī has not yet seen *Kṛṣṇa*. She has only heard the name 'ŚYĀM'. On hearing alone, the two syllables of 'Śyām' have pierced Her heart and made Her surrendered at the lotus feet of *Śyāmasundar*, who is the ocean of all *Rasa*. The sweet name did not even give Her any time to even think who He is, what is His identity, or how His nature is. A huge attraction always wants to drag Her on the way to the woods. Neither can She go, since She is the daughter-in-law of a respectable family, nor can She be at rest. Being helpless, She held the hand of Her dear friend and spoke with an impatient heart -

"Friend, who put the name of Śyām in my ears?

It has pierced my heart and torments my soul.

O, I know not what honey this name holds

It refuses to leave my lips

Benumbed I chant ceaselessly

How shall I forget Him?"

-(Paṇḍakalpaṭaru)

Hearing is of different types such as, hearing about the qualities and pastimes, hearing the flute, hearing from the ambassadors, eulogist, girl friend, poet etc. Once during a lonely venture on the banks of the *Yamunā*, *Rādhārāṇī* beheld the all-enchanting beautiful form of Śyām that lit up the banks of the *Yamunā*. Since then She had no peace. She stepped out and stepped in - as if possessed. The form moved with Her like a shadow, yet could not be caught. There is no means to get Him and yet it is difficult to live without Him. On seeing Her condition, a dear friend asks -

"You step in and step out

hundreds of times

With anxious heart,

Letting off heavy sighs

glancing at the

garden

Of Kaṇḍamba trees.

Rāi, what makes You so?

You fear not

the evil elderlies

What demi-god have You beheld?"

-(Paḍakalpaṭaru)

Śrīmatī held the affectionate hand of Her dear friend and replied -

"Tender loveliness bubbles forth from the earth,

Surging waves of His smiles benumb Cupid.

Friend, Who is This paramour, whence did I behold,

My patience has gone afar.

Since then, my heart is anxious, why is it filled with tears?

He moves in frolic, body swaying in laughter,

Darting terrible arrows from sidelong glances.

The garland of Mālaṭī flowers swinging on His bosom,

Around which bumblebees hover and buzz.

The sparks of Candan dots on His forehead strike the heart,

I am too ashamed to state what fever has gripped my heart.

Still my stone-heart continues to beat.

Govinda Dāsa says - I Know not what will happen."

-(Paḍakalpaṭaru)

The beauty of literature is not revealed everywhere. The language is the veil of literature. It is hidden in the pages, but everything is not concealed. "Still my stone-heart continues to beat" - Through this single statement what incomparable beauty of literature has been revealed and is making all lovers of literature relish this *Rasa*. The devotee is being requested to feel this at least once. In the same way, seeing is also of different types, such as seeing a picture, seeing in the dream etc.

Purovarāga Rasa is a subject of special research and relish for all practising devotees. Kṛṣṇa's *Purvarāga* is stimulating. As mentioned earlier, the practising devotee should partake of this nectar and relish this *Rasa* by equalizing with the *Rasa* experienced

by the Gopis. Prior to actually beholding the Lord, even the devotees in *Ḍāsyā* mood experience a *Rasa* of anxiety because they have relished just a glimpse of the Lord in meditation or dreams. (Just as Gopakumara attained the condition of *Purvarāga* like the Gopis). This is a point to be noted.

MĀNA RASA (LOVERS' TIFFS)

Like *Purvarāga Rasa*, the relish of *Māna Rasa* is also plentiful and abundant.

"The zenith of *Rasa* is the '*Māna*' of the Gopis in Braja."

-(C.C.)

If a river flowing with undaunted speed crashes into an obstacle, its water will swell and being unable to flow in a straight path will resort to numerous crooked courses. In the same way, the love of the Braja-gopis, which anyway flows in a crooked manner, becomes more crooked when confronted with the obstacle of *Māna*, branches into innumerable courses and the urges of love increase manifold. The definition of *mana* is given in U.N. thus -

"Ḍāmpaṭyōr vibhāva ekaṭra aṣṭoarpyanurakṭyoh, svābhiṣṭaaśleṣa vikāśdi nirodhi māna ucyate."

Meaning - "The lover and the beloved are present in the same place, are attracted to each other, have the desire to see and embrace each other; yet all the feelings that pose an obstruction in achieving these aims are called '*Māna*'. The *Rasa* of *Māna* lies in the fact that although these obstructions are apparently troublesome to the lover and the beloved, they ultimately increase love and makes love more and more novel every time. *Māna* has originated to make the course of love more *Rasa*-filled, gain more momentum and become more novel. *Māna* turns the old into new and makes an oft-relished thing gain the sweetness of novelty and hence more tempting. In the world of love, *māna* is a wonderful life-giving nectar, a miracle! Its administration makes the

withered creeper of the heart blossom into flowers. It makes the frail crestfallen face sparkle like a mirror. It makes love more and more novel each moment. The lover becomes tempted to drink the nectar of the lotus-faced beloved just as a bumblebee tempted by nectar hovers around a lotus. He pleads the beloved hundreds of times to flash "the fine set of pearly teeth" in order to alleviate the darkness of despair in his heart. All glories to the nectarine compositions of the saint poet Jayadeva! In his poem 'Gita Govindam', the guilty lover (Lord Kṛṣṇa), seated at the feet of His sulking beloved (Śrīmaṭi Rādhārāṇi) states -

"O my sweetheart! At least speak a few words with me. Then alone will the moonlight emitted by your pearly teeth be able to drive away the terrible darkness of my heart. Your moon-face is tempting me to drink the nectar of your lips. O virtuous one! Please be devoid of anger. Beholding you my heart is filled with passion. Please permit me to partake the nectar of your lotus face."

Ultimately the lover says - "*dehipaḍapallavamudāram*" (please place your tender feet on my head) and considers Himself fortunate after having bowed His head beneath the feet of His sulking beloved. The sugarcane is naturally sweet, but without the help of a machine, its juice cannot be extracted nicely. Similarly, *maninī Śrīmaṭi Rādhā* extracts the sweet Rasa from the very embodiment of unparalleled source of concentrated Rasa, *Śrī Govinda*, with the help of the machine of *māna*. This causes relish to all super *rasika* devotees. Factually the glories of *māna* are wonderful - Its potency to enhance sweetness indeed worthy of glorification. This is the very reason why Rūpa Goswāmi has defined *māna* thus -

"*snehāstutkṛṣṭaṭ vyāptya mādhurya- mānayanaaṇṇ, yo dhārayaṭyaḍakśīnyam sa maan iti kīrtiyate.*"

Meaning - "When affection attains excellence and lends novel sweetness, itself becoming crooked, it is called '*māna*'."

Māna is of three types -

- (1) *dhīra* (cold)
- (2) *adhiira* (hot)
- (3) *dhīrādhīrā* (blow hot - blow cold type)

THE ATTEMPTS OF A BELOVED SHOWING DHĪRA MĀNA

"Dhīrāṭu vakti vakroktya soṭpRasaṃ sagasaṃ priyam"

-(U.N.Nayikābheda)

Meaning - "The beloved who sarcastically taunts the guilty lover, is called '*dhīrā*'."

The following situation has been described in U.N. -

*"Swāmin yuktāmiḍaṃ tavañjana laavaktaḍravaiḥ sarvataḥ
sankranterdhr̥tanila lohita tanorjaccāndralekhādhṛtiḥ, dehūrdheadyitāṃ
vāhan vahumataṛṣi yannagatāḥ."*

Meaning - "Having spent the night with *Čandṛāvali*, *Kṛṣṇa* has presented Himself before *Rādhārāṇi*, early in the morning. *Śrīmatī* perceives the signs of kohl on His body, stains of *pan*, marks of vermilion, bruises due to nails. *Śrī Rādhā* realizes the behavior of the cheat very well and said sarcastically - 'Hey! I am seeing the blue and red form of Shiva. How well you have dressed up! O *Pāsupati* Siva)! Why have you not brought your consort *Pārvaṭi*? Had you done so, the picture would have been complete.' "

The devotees will definitely relish this statement of *Dhīrā*-beloved *Rādhārāṇi*. Description of the form of *Śyāmasundara* who has indulged in conjugal sports with *Čandṛāvali*, as blue and red form of *Śiva* is an example of beautiful poetry. The body of *Śyāma* is nicely colored with the kohl of the eyes of *Čandṛāvali*, her kisses have resulted in *pan*-stains, and the wounds inflicted by nails have caused *māna* in *Śrī Rādhā*. But, here She is *dhīra* - since She is using sweet sarcasm. '*Pāsupati*' has dual meaning - 'Siva' and 'the Lord

of the animals'. The second meaning is synonymous with 'uncouth' or 'one who is devoid of higher tastes'. Due to constant association with cows, He seems to have become uncouth like the cows (just as the cows prefer to eat grass, leaves etc.). *Śrīmaṭī* said - "Why have you not brought your consort with you? Had you done so, I would have had the good fortune of seeing the blue and red form of *Ardha-narīśwara* (Half-god half-woman).

"When the *dhīra* sees her lover coming from a distance, she goes away. If he comes near, she offers him a seat. Her heart is filled with anger, but sweet words spill forth from her lips. When her dear one embraces her, she returns the embrace. She behaves coolly, thereby nourishing her *māna*, or else she rejects her dear one with joyful words."

- (C.C. Maḍhya.14th ch.)

THE BELOVED SHOWING ADHĪRA MĀNA

"*Adhira parusairavkyair niarsyedvalapbham rasa*"

-(U.N. *Nāyikābheda*)

Meaning - "The one showing *adhīra māna* repels the lover with cruel words." For e.g. -

"*Uṭṭungastanamandalīśahačarah kaṇthe sphuranneṣa te harah kām̐saripo kṣapavilasitaṇi nihsamsayaṇi saṇsaṭi, dhūrtābhiraṇaḍhu prataritamṛtamaet miṭhyā kaṭhāgharghari jhankaromukhara prayahi aṭRasa yukṭaṭranavasthiti.*"

-(U.N.)

Meaning - "O enemy of Kām̐sa! Go away. Do not speak any more lies. The cunning wives of herdsmen have destroyed you intelligence. The necklace that touches high-raised breasts, is now adorning you, thus giving away your indulgences at night. Do not try to conceal the rumble of thunderous truth with tinkling bells of falsehood."

"*Adhīra* chastises the lover using cruel words. She strikes his ear-

rings and shackles him with garland."

-(C.C. Madhya.14th ch.)

THE BELOVED SHOWING DHĪRĀDHĪRĀ MĀNA

"Dhīrādhīrā tu vakroktya savaspaṃ vadaṭi priaym."

-(U.N. Nāyikābheda)

Meaning - "The dhīrādhīrā beloved sheds tears and then uses sarcasm towards her dearest."

Such as -

"Gopendra nandaan na roḍaya yahi ayhi sa te vidhasāyṭi rusam
hradyadhīdevi, atnmaulimalahrṭa yāvaka pankamasyah paḍḍvayam
unaranena vibhūṣayḍya".

-(U.N.)

Meaning - (Rādhā who was in a piquant mood addressed Kṛṣṇa thus)- "O Prince! You have millions of amorous sweethearts like me. Why should you be perturbed even if I die crying for you? Go away, do not stand there making me weep. If you are out of sight, I shall be able to forget you soon; but if you are near, it will be difficult to forget you. I would like to give you another sound advice - If your sweetheart learns that you are here, she will be most annoyed and then you will land into trouble. If you ask, "How would she know my whereabouts?" my answer is, "She is the Queen of your heart. So, she is eternally present there. Hence none of your actions shall remain unknown to her. Go and prostrate your head at the very feet whose Alakṭak has stained your crown."

"Dhīrādhīrā taunts her lover using sarcastic words, sometimes glorifies sometimes criticizes and at other times she remains indifferent."

-(C.C. Madhya. 14th ch.)

TYPES OF MANA

"So'aym saheṭu-nirheṭu bhedena dvividhā maṭāḥ."

- (U.N.Śrīgārabheda)

Meaning - "Māna (sulking) is of two types -

- (1) saheṭu (with cause)
- (2) nirheṭu (without cause)"

Nirheṭu māna disappears on its own while one has to resort to conciliatory speech, causing dissension, atonement, offering gifts, being submissive, indifference, change of mood, playing of the flute etc. to pacify saheṭu māna. Release of tears, and laughter are the signs of alleviation of māna. The lovers relish their māna as the taste of warm sugarcane. Meaning, just as on chewing heated sugarcane, one feels warm along with the taste of sweetness, the conjugation at the end of māna has the mixed feeling of the previous pain, and pleasure due to embrace etc. Hence it is compared to the joy of relishing warm sugarcane.

"Behold Rādhā-Mādhava locked in embrace,
At the end of māna, engaged in the war of passion,
As the chewing of warm sugarcane.
Beautiful as she is, shooting indifferent glances,
Showered joyous criticisms that pricked His heart.
Likewise the arrows of nails inflicted bruises,
Likewise she sprinkled the joys of a few kisses,
Causing exhilaration that crossed the limits of Rasa.
The lovers were submerged in the ocean of joy,
Poet Rādhā Mohan says -
"Thus their cherished desire was fulfilled"

- (Paṇḍakalpaṭaru)

Anyhow, by hearing the sweet pastimes of māna, the devotees who wish to practise devotional service in madhura Rasa should

be absorbed in such meditation and thus relish wonderful Rasa.

PREMAVAICĪTTA RASA

Premavaicitta is a type of *Rasa* in separation. Śrī Rūpa has described its characteristics in the following manner -

*"Priyasya sannikarṣe'pi premoṭkaraṣ svabhāvataḥ, ya viśleṣa dhīyartītaḥ
premavaicīṭṭyamucaye."*

-(U.N. Śṛṅgārabheda)

Meaning - "Since the beloved's love is extreme, although she close to her lover, she experiences the pangs of separation. This is called *Premavaicitta*."

A love that is full of thirst is the cause of constant dissatisfaction although the lovers may meet daily. For example, an extremely greedy Brahmin considers himself hungry even after gorging a huge meal and typhoid patient thirsts for more and more water in spite of having drunk large quantities of it. In the same way, the beloved feels the pangs of separation from her lover in spite of being with him. This stems from her insatiable love for *Kṛṣṇa*, and this state is called '*Premavaicitta*'.

Śrīmaṭ Viśvanātha has put across a fine argument in his *Ānanda Candrikā* purport to the above verse of U.N. thus -

*Anurāge kvaçid buddhivṛttestha suksmaṭoam syāt aythā sā Śrī Kṛṣṇam
tadīyaguṇaganamādhuryaḥ yugapanna viśeyi ākroṭi yataḥ Śrī
Kṛṣṇanubhave atḍanubhavah, Yathā kaçidatīsuksam śūci
vṣṭrāsyutavāṭisukṣmam apyekam suṭrameva vidhayti an tu sūtra dāvya
sandhimiṭi, atṭhaiva sambhoāgkhiye rase kanto'yam mām sambhunkṭe
yasya suratatāmpatya vakaçturya gīṭavādyānṛtyaḍato guṇa apāra itī
guṇeṣu parviṣṭāyām buddhivṛttāu kṣānantare cā yasya guṇa idṛśāḥ sa
kva itī guṇānāpi tyakṭva tanmārgane praviṣṭa virahamevānubhāvayanṭi
purasthitaṁmapi tāṁ na viṣayi karotiṭi jñeya."*

Meaning - "Sometimes due to the extremeness of love, the intelligence of the beloved becomes so minute that She cannot perceive both *Kṛṣṇa* and His sweet qualities simultaneously. When She perceives *Kṛṣṇa*, His qualities become oblivious to Her and when She realizes His qualities, *Kṛṣṇa* Himself goes out of Her sight. Just as, if a needle has a minute hole, it is possible for only a single thread to pass through it and two strands of thread cannot enter it simultaneously; in the same way, when relishing the *Rasa* of copulation, the beloved thinks, 'How wonderful! The lover who is enjoying with me possesses what wonderful skills in the art of lovemaking, what eloquence, what wonderful talents in the expertise of dance and music! ' In this way when her intellect is engrossed in her lover's sweet qualities, she is unable to perceive the subject of her love." Then, in spite of being on his lap, the beloved suffers the pangs of separation from her lover. This is a wonderful supernatural mystery in the kingdom of love.

The *mahājānas* have sung - "Sitting close to the king of *rasikas*, the *Rasa*-filled *Rādhā* let out sighs of lamentation - 'shall I ever get the *Rasa*-filled *Śyām* ? When shall I cross the ocean of separation? ' *Radha* was unable to perceive the near one, although Her friends tried to make Her believe so. Then *Kṛṣṇa* did enfold Her in His lap. Beholding this *Govinda* *dhās* was submerged in joy". -
(Paṇḍakalpaṭaru)

Now we shall briefly describe the *Rasa* of separation called '*pravāsa*'.

PRAVĀSA RASA

"*pūrvā saṅgāt ayoryunor bhaved eṣāntarāḍibhih
vyāvādhānastu yatpragñyaih sa pravāsa
itiryate*".

- [U. N Śṛṅgārabheda]

Meaning - " When a pair of lovers who have already united are separated from each other because one of them had to travel to another place or even to some foreign country, such separation is called '*pravāsa*' by the wise ones".

Pravāsa is of two types - *buddhipūrvaka* and *abuddhipūrvaka*. The voluntary *pravāsa* for the pleasure of some devotee is called *buddhipūrvaka* and the involuntary change of place or country is called *abuddhipūrvaka*.

Buddhipūrvaka (voluntary) *pravāsa* is again of two types -

- (1) short distance
- (2) long distance

When *Kṛṣṇa* takes the cows for grazing, it is short - distance *pravāsa* and going to *Mathurā* is long - distance *pravāsa*. The estranged couple shows ten symptoms viz., - "anxiety, insomnia, tension, paleness, delirium, madness, illness, fainting, death (almost dead). An example of each state is given in *Śṛṅgārabheda* in *Ujjwala Nilamani*.

We have already learnt that *Rasa* exists in separation. In the love of *Brajavāsīs*, one finds a lot of constant separation. It is estrangement that makes their love so supreme and great. It is only the *Brajavāsīs* who can relish the supreme importance and deliciousness of love arising out of estrangement from *Kṛṣṇa*. Although all devotees show the signs of separation due to the inability to obtain the Supreme Being, we do not feel the same pangs of separation as the *Brajavāsīs*, due to lack of intense love. Hence one cannot attain the same supreme joy as the *Brajavāsīs* either.

Amongst the *Brajavāsīs* the supremely love - filled consorts in *Madhura Rasa* show even greater *viraha*. Whether in union, or in separation, there is no end to their *viraha*. Even when they are united with *Kṛṣṇa*, due to the obstacles of *Parakīyā - Rasa*, their heart is always fearful of separation in the future. Hence they

constantly relish *viraha* – *Rasa*. Remembering their love, some emotional poet has sung –

“you have sounded great pains in my heart”.

This pain is most relishing, sweet and filled with *Rasa*. The ancient *ṛsis* say –

“*sangama viraha vikalpe varāmiha viraho na sangamaṣṭasyah, sange saiva tathāika tribhuvana mapi tannmayam virāhe*”.

Meaning – “of union and separation, it is separation that is superior, since during union, one gets the dear one alone, while in separation the entire universe gets filled with the dear one, that is, one sees the sweetheart everywhere”.

An emotional poet has sung the feelings of a sweetheart –

“ If you love me, dear friend,
remain far, let me not see you.

It feels nice from far, since then
the world is lit up with your smiles;

Your restless eyes are filled with nectar.

Please love me from afar ,
Even the moon is not sweet when near.
Love is not luxury at all times, friend,
for, distant love has a silver lining”

In union, although there is more involvement of the sense of sight etc., there is not much involvement of the mind. In separation, although there is no deep involvement of eyes etc., there is deep involvement of the heart, and because of deep involvement of the heart, one can relish *Kṛṣṇa*, the embodiment of *Rasa*, in innumerable special ways.

In *Śrīmad Bhāgavatam* there is wonderful description of the

viraha - Rasa called *pravāsa* -

- (1) when *Kṛṣṇa* had left for *Mathurā* with *Akrūra* and
- (2) *Uddhava* had arrived at *Braja*.

Please refer to the conversation with *Uddhava*, (Bhāg.10.47) *Bhramara Gītā*, which is the lamentation of *Śrīmatī Rādhārāṇī*, the crest - jewel of all the consorts of *Kṛṣṇa*. It is the most supremely relishing part of *Śrīmad Bhāgavatam*. *Rūpa Gosvāmī* has given a very touching description of *pravāsa viraha* in his dramas, *Lalitā Mādhava*, *Uddhava-sandēśa*, and *Haṁsadūta*. Appreciating readers will be able to greatly relish the *pravāsa Rasa* in these books - if we try to do so here, our attempts will be futile. A loving picture of *pravāsa Rasa* has been drawn by a *mahājāna* -

"New flowers have blossomed,
 woods have transformed into flower - beds,
 cuckoos are singing sweet songs.
 Cool mountain - breeze has arrived,
 but the lover has not returned to his homeland.
 The fragrant moonlight fires the body
 as do the humming bees in the garden.
 It is spring - time, my paramour is in a far away land,
 my fate is unfavorable, I know.
 I wish to see the face of *Kṛṣṇa* unblinkingly,
 with eyes that are never satisfied.
 In these joyous moments what trouble I face,
 poor and hard - hearted as I am.
 Each day I wither just as a lotus in winter
 I know not what will happen.
 Says *Vidyāpati* - "Shame on this life, *Mādhava* is too heartless".

Here, *Kṛṣṇa*, who has departed to *Mathurā* is the subject. The love - sick *Rādhā* is the object of love. Along with *Rādhā* and *Kṛṣṇa*, the breeze, humming of bees, memories of moonlit nights are the excitant causes of love. Loud wailing, indifference to what people may say, are the activities. Tears,

horripilations and paleness are silent activities. Grief, humility, curiosity, madness, swooning etc. nourish the passion in the mood of sweetness and culminate to form *pravāsa* - *Rasa* in the mellow of separation.

Mahāprabhu was the very embodiment of the *Rasa* of separation, He attained various conditions of *blāva* while relishing this *pravāsa* *Rasa* in the *Gambhīrā* pastimes. During the last twelve years the Lord constantly experienced the exhilaration of *viraha* from *Kṛṣṇa*. The Lord expressed the reactions of *Rādhārāṇī* on seeing *Uddhava*, all day and night. He was always in a state of madness arising due to *viraha*. He was always in delusion and spoke in delirium. Blood oozed out of the pores of His skin, His teeth shook, and in one moment His body became thin while in the next moment it swelled. In *Gambhīrā*, He did not sleep a wink. He rubbed his head and face on the walls and injured himself. The Lord went out through three locked doors. Sometimes He fell near the main gate and sometimes into the sea. He mistook the *Cataka* hill as the *Govardhan* Mountain and ran crying towards it. Whenever He saw a garden, He would mistake it for *Vṛndāban*. He would go, sing and dance there and eventually faint.

" `What can I do, where can I get the son of the King of *Braja*? Where is the flute-player, the Lord of my life? In whom shall I confide my grief? My heart breaks in the absence of *Kṛṣṇa*.` In this way he lamented overwhelmingly. " - [CC. *Madhya*. 2nd ch]

The *Rasa* of union or copulation is the other facet of *srngara*. Its characteristics are described in *Ujvala - Nīlamanī* as follows-

" *darśanālinganādināmanukūlayanniṣe vāya, sunorullāsamarohan bhavah sambhoga iryate*".

Meaning - "When the lover and beloved see each other, embrace, speak and touch, they give joy to each other. This

mood of exultation is called 'sambhoga'. Sambhoga is of two types -

- (1) primary
- (2) secondary

Primary *sambhoga* can be further classified into four. They are as follows -

- (a) 'short' after *purvarāga*
- (b) 'narrow' after *māna*
- (c) 'fulfilled' after long-distance *pravāsa*

Meeting in dreams is called 'secondary *sambhoga*'. The dreams of *Brajasundaris* are not caused by the modes of passion, but rather by the beauty of luxurious love. The characteristics of *sambhoga - Rasa* are as follows - seeing, speaking, touching, obstructing the way, *Rasa* - dance, the sports of *Vṛṇḍāban*, water-sports in *Yamunā*, enjoyment in the boat, tax-paying pastime, drinking nectar, false sleep, playing dice, kissing, embracing, drinking the nectar of each other's lips, intercourse etc. Please refer the examples of each characteristic in the description of *sambhoga - Rasa* in *Śṛīṅārabheda* of *Ujjala-Nilamani*.

A poem of dalliance goes like this -

"Both were submerged in *Rasa*,
being struck by the five arrows of cupid,
they indulged in the sports of love.

On gaining consciousness
they discovered themselves
in each other's arms.

On kissing they again lost consciousness.

Filled with extreme exultation and perspiration,
they gazed unblinkingly,
tears flowing constantly.

Shivering, they spoke
with emotion-choked voice.
What exultation they felt
on touching each other!

They were thrilled in each other's company .

Who can express
the waves of love felt by them?

Daily they indulged in such dalliance.

When will poet *Rādhā Mohan Dās* behold such scene?"

In this poem all the ingredients of *sambhoga-rasa* are present. *Kṛṣṇa* is the subject of love, *Rādhārāni* is the object of love, seeing and touching one another - (what exultation on touching each other !) are the excitant causes.

Glancing, soft and sweet smiles are the activities. Tears, shivering, rapture, choked voice are silent activities. Joy, pride, delight, bashfulness are the passing moods. Together they nourish the permanent mood of *Madhūrā - raṭi*, thereby making it the most relishing *Rasa* called *sambhoga śṛṅgāra - Rasa*.

According to Rupa Gosvami, the joy of pastimes is higher than intercourse. Jiva Gosvami has also written in *Prīṭisāṇḍarbha* -

"*vidagdhānāntu yaṭhā vaniṭānurāgāśvādane vāñcha na tatḥā
tatṣparśadāvāpi*".

Meaning - " The connoisseurs of *Rasa* wish to relish the moods of their beloved more than kissing, embracing etc."

Rūpa Gosvāmi has called the union after long - distance *pravāsa* as prosperous. While describing it, he has not mentioned kissing, embracing etc. In prosperous *sambhoga Rasa*

the beloved speaks as follows -

Dear friend, how do I express the joy I felt?
All the time *Mādhava* was in my temple.
What sorrow that sinful one inflicted on me,
That much joy did I get on beholding *Hari*.

Even if I am given a basket of priceless gems,
I shall not send my beloved to far away land.
Sweetheart is my blanket in winter,
And a soft cotton - pillow,
He is my umbrella in monsoon,
And a boat in the ocean.

Poet Viḍyāpati says - "Listen my good damsel,
good people have never to suffer long".

In this poem, "I became equally happy on beholding *Hari*"
draws the picture of *Rāḍha-Mādhava* looking at each other
unblinkingly.

RASA OF LOVE AND ŚRĠGĀRA

Śrīpāḍa *Karṇapūra* has shown a little difference in the *Rasa* of
love (*prema*) and *śrīṅgāra* - *Rasa*, (*Rasa* of love - making).

"premarase sarve *Rasa* antarbhavanṭisarve *Rasaśca bhāvaśca*
taranga iva vāridhau" - (Alaṅkāra *Kauṣṭubha* 5.12)

Meaning - "In *prema-Rasa*, all *Rasas* are existent. Just as the
waves of the sea are part of the sea, all the *Rasas* are included in
prema - Rasa". According to him, *śrīṅgāra Rasa* is a part of *prema*
Rasa. In this context, he has also mentioned a difference of
opinion. Viz. -

"kesancinmate Śrī kṛṣṇayoh śrīṅgāra eva *Rasah*,
tanmatepyeṭadūdaharaṇam nāsaṅgaṭam śrīṅgārongi *premaṅgam*

angasyāpi kvačīdudriktatā".

-(AlankāraKaustubha 5.12)

Meaning - "According to some, whenever we speak of *Rasa* in the context of *Rādhā* and *Kṛṣṇa*, it refers to *śṛṅgāra* *Rasa* only. This opinion states that *prema* - *Rasa* is a part of *śṛṅgāra* - *Rasa*."

Even if we accept this opinion, our statement still remains justified, since in rare cases, the part becomes more important than the whole. Then there are some that do not like this part and whole business in *prema* and *śṛṅgāra*. The love of the *Gopīs* is totally devoid of the desire of sense gratification and is filled with the sole desire of giving pleasure to *Kṛṣṇa*. Hence *prema* and *śṛṅgāra* have attained oneness. Here the two are inseparable. We are not aware whether Rupa Gosvami and Jiva Gosvami have clearly described *śṛṅgāra* - *Rasa* and *prema* - *Rasa* as part and whole. In hearing and glorifying *sambhoga* - *Rasa* also, the interested devotees will please relish the *Rasa* of union as mentioned earlier.

We have spoken briefly about the splendor of the *śṛṅgāra* - *Rasa* of the *Gopīs*. So far we have spoken of nearly all the moods of the beloved. In *Śrīmad Bhāgavatam* one finds a lot of description of the moods of the beloved. Although in *Braja* there are innumerable beloved filled with *Madhura* - *Rasa*, *Śrīmatī Rādhārāṇī* is the crest jewel of all the beloved.

SRI RADHA TATVA OR REALITY OF SRI RADHA

Śrī Śukamuni has glorified the greatness of *Rādhārāṇī*'s love amongst all the damsels of *Braja* in the verse "*anayā arādhīṭa nunaṁ*" etc. (Bhag 10.30.28). Some people are reluctant to accept the greatness of *Rādhā*'s love, since Her name is not mentioned in *Śrīmad Bhāgavatam*. Śrī Śukadeva Gosvami has not mentioned the name of any *Gopī*. In his purport to verses such as "*ityunmatṭa vācō gopyāḥ*" etc (Bhag 10.30.14), Śrīla Viśvanātha has said-

"no nah kaṭhū vada sadhsviṭi taṇṇisiḍḍho'pyānanda nighna iha ta yaḍavoḥameva, nāmāni tu prathāyitasmi tadatra nāsāmitṭham munirmanasi sampraṭi niścikaya".

Meaning - "When Śukaḍev was about to describe the mysterious pastimes of the Gopis in the assembly of Emperor Parikṣit, the Gopis inspired him not to reveal their names in the assembly. On receiving the prohibitory order of the Gopis, Śukaḍev was emerged in the ocean of bliss and in spite of describing their pastimes very nicely he has not mentioned their names. In not doing so, he has merely executed their command".

Sanātana Gosvāmi has stated in his explanation to the verse "anayaraḍhito nunam" that, benumbed by bliss, Śukaḍev has revealed the name of Rāḍhārāni covertly. In his explanation he expresses his opinion thus - "yāti a yaṭiti rāḍheti nām - kārāṇāṇcā darśitam". Anyway, whether Śukaḍev mentions the name of Rāḍhā or not, there is no doubt that in the description of Rāsālilā, amidst innumerable Gopis, he has waved the victory - banner of the supreme love of one certain principal Gopi. That principal Gopi is none other than Śrī Rāḍhā, the crest-jewel of all the consorts of Kṛṣṇa. Many sruṭis, puranas and tantras extol the greatness of Rāḍhārāni.

"Tasyaḍya prakṛti Rāḍhikā niṭya nirguṇa yasyaṁśe Lakṣmīḍurgāḍikā śaktayah". - (Gopālataṇisruti)

Meaning - "Śrī Rāḍhā is the original potency of the Supreme Being. She is eternal. Lakṣmī, Ḍurgā etc. are only Her parts. Just as in spite of being the supreme reality, Kṛṣṇa is the cause of all causes, similarly, although Śrī Rāḍhā is the supreme potency, She is the supreme cause of all other potencies."

"Rukmiṇi dvāravatyantu rāḍhā vṛndāvane vane" - (maṭsya purāṇa)

Meaning - "Just as Rukmiṇi is the chief of all queens in

Dvārakā, Rādhā is the chief consort in *Vṛndāban*."

Padmapurāṇa says -

"*yathā priyā Rādhā viṣṇostasyaḥ kundaṁ priyaṁ tathā sarvagopīṣu
sevaikā viṣṇoratyanta vallabha*".

Meaning - "As *Rādhā* is dear to *Kṛṣṇa*, the lake in which She bathes is also equally dear to Him".

Amongst all the Gopis, *Rādhā* is the dearest to *Kṛṣṇa*.

"*yā mādhavo devo mādhavenaiva rādhikā janeṣvavibhrajante*" -
(*Rkpariśiṣṭa*).

Meaning - "*Rādhā* with *Mādhava* and *Mādhava* with *Rādhā* are eternally and inseparably existent amongst the populace."

Nārada pañcārātra and *Gautamīya tantra* have repeatedly described *Sri Rādhā* as the supreme potency in the following words-

"*Lakṣmi sarasvatī durgā sāvitṛī rādhikā para*", "*Devi para proktā
caturvarga pRasavini*", "*rasikā rasikānanda svayam rāśeśvari para*",
"*Devi kṛṣṇamayī proktā rādhikā paraḍevatā / sarvalakṣmimayī
sarvakantīh sammohini para*" etc. "*paraṇte śreṣṭhavadāka*".

Please note that the word '*para*' exists in all these verses. '*para*' means '**supreme**'. In this way, there are plenty of evidences of *Śrī Rādhā* being the Supreme amongst all other potencies.

In *Śrī Caitanya Caritāmṛta* it has been described thus -

"The consorts of Lord *Kṛṣṇa* are of three types - the *Lakṣmis* (in *Vaikuṇtha*), the queens (in *Dvārakā*) and the *Braja-beauties* . Amongst these, the damsels of *Braja* are superior. *Śrī Rādhikā* is the source of all the consorts. The *Lakṣmis* are her *vaibhava-vilasa*

while the queens are her *vaibhava-prakaśa*. The damsels of Braja are Her expansions. They all have different forms and nature in order to give pleasure to Kṛṣṇa. The exultation of Rasa is not possible without many damsels. Hence there are many forms to make the pastimes more attractive. Moreover, they have different types of *bhūtas* and *Rasas* for the pleasure of Kṛṣṇa. They make the pastimes such as *Rāsa-līlā* more relishing to Kṛṣṇa. *Rādhārāṇī* enchants Govinda (Kṛṣṇa) and causes pleasure to Govinda. She is Govinda's life and soul. She is the chief of all consorts."

-(C.C Ādi-līlā, 4th chapter)

Sri Rādhā is the crest - jewel of all the consorts of Kṛṣṇa. It can also be told that *Sri Rādhā* is the be-all and end-all of Kṛṣṇa's pastimes. *Raghunātha Dās Gosvāmi* has written in his *Viśākhānandad śloṭra* -

"*kṛṣṇamanjula tāpiñche vilāsat svarṇayūthikā, govinda navyopāthode sthīravīḍyullatādbhuta, grīṣme govinda - sarvāṅge candra - cāndana - cāndrika, śīte śyāmasubhangeṣu pītapatta - lasat pati, madhau Kṛṣṇa tarultase madhuśrīmādhurākṛtiḥ, māñju-mallārarāgaśrīḥ pravr̥ṣi śyāmaharṣiṇi, ṛtau saradī Rasaika - rasikendramiṇi sphutaṁ / varitum hanṭā Rasasrīviharanti sakhiśrīṭa hemaṇṭe smarayudḍhārthamaṭantaṁ rajanandanaṁ, pauraṣeṇa parājetum jayaśrīmurtīdhārīṇi*".

Meaning - "*Sri Rādhārāṇī* is the golden creeper embracing the Kṛṣṇa - *Tamāla* tree. In the blazing heat of summer, She is the sandalwood - paste, camphor and cool moonlight on the body of Śyām. In winter, She is the golden - yellow warm clothing on His auspicious body. In spring *Sri Rādhā* is the sweetly scented vernal beauty bringing exultation to the Kṛṣṇa tree. In monsoon *Sri Rādhā* is the *manjumallā* musical notes playing in the showers of Kṛṣṇa. In the autumn, She is the embodiment of the beauty of *Rasa*, lending joy to the diadem of the kings of connoisseurs (Kṛṣṇa). In the dewy season, She is the embodiment of victory, causing defeat to the scion of the King

of Braja (Kṛṣṇa) desiring a duel in the art of love - making".

"He resembles a newly - formed cloud,
She - a static lightning.

He glows like on emerald,
She - like golden arrows.

He is the king of heady honey - bees,
She - a newly bloomed lotus.

He is like a young *Tamala* tree,
She - a golden creeper.

He is moon - faced, She gazes
like a tempted *cakora*."

- (*Padakalpaṭaru*)

Just as Lord Kṛṣṇa is the form of unparalleled sweetness, Śrī Rādhā is also the supreme essence of love.

"*Mahābhāva* or supreme ecstasy is the highest essence of love. The embodiment of that *mahābhāva* is Śrī Rādhā . She is the embodiment of love, She is ever-flowing with love; She is famous as the greatest of all beloved of Kṛṣṇa"

- [CC.Madhya 8th ch]

(N.B. - Please refer to the detailed description of the form of Śrī Rādhā's love in "*preṇāmbhoja maraṇḍākhyā śṭava*" of Raghunatha Das Gosvami and 8th chapter of *Madhyalīla*, Čaiṭanya Čariṭāmṛta by Kṛṣṇadāsa Kavirāja Gosvāmi.)

Immersed in the nectar of supreme ecstasy of Śrī Rādhā , Śrī Kṛṣṇa Čaiṭanya Mahāprabhu has expressed unique Divine madness in the great pastimes of *Gambhīrā* and has declared the supreme greatness of the love of Śrī Rādhā to his confidential devotees. *Sri Kaviraj Gosvāmī*, the expert artist of *prema Rasa* has

unreveled the brilliant greatness of the love of Śrī Rādhā for the loving devotees by perfectly drawing the image of that supremely sweet and ecstatic pastime in the *Antya Līlā* of *Čaitanya Čariṭāmṛta*. Hence the *maḥājana* has sung -

"If Gour had not been , how would I have lived?
How would the world know of Rādhā's glories and Rādhā's
love?
How would we enter the sweet pastimes
in the sweet gardens of Vṛndāban?
Who else could have expressed the feelings of the damsels of
Braja?"

PRACTISE OF DEVOTIONAL SERVICE IN THE MAÑJARĪ BHĀVA

Practise of devotional service in the 'MAÑJARĪ BHĀVA', that is, in the mode of single - minded servitude to Śrī Rādhā , the chief consort of Kṛṣṇa, is the special hitherto unoffered, generous contribution of Śrī Mahāprabhu in this dark age of Kali. We have said that in *Śrīmad Bhāgavatam* there is large description of the moods of the beloved. This does not mean that there is no description of the love of a female friend (*sakhī* - Prem) at all. In the purport to verses such as "*apyena paṭnyupagaṭāḥ*" (Bhag. 10.30.11), Jīva Gosvāmī has written -

"*aṭṭra khandasya vākyasya nikhilapaḍānāmapyanuṃodana vyañjaka
evārṭha praṭipadyate / taṭaḥ sakhyameवासam
tanmīṭhunamanulakshyate tadādarśanoṭkantha cā taṭṭra vākyārṭhaḥ*".

Meaning - "All the words of this verse are suggestive of approval. We should understand that Śrī Rādhā 's friends are anxious to see both Rādhā and Kṛṣṇa. Hence they are inquiring about them from the does".

Kāmarūpā Bhakti is of two types -

- (1) *sambhogeccāmayī*
- (2) *taḍbhāveccātmikā*.

"Kelitaṭparyavatyeva sambhogeccāmayī bhāvet, ṭaḍbhāveccātmikā
tāṣām bhāvamūḍhurya kāmītā".

- [B.R.S. 1.2.299]

Meaning - "Sambhogeccāmayī is the mood of a beloved while
ṭaḍbhāveccātmikā is the mood of a sakhi."

Sakhī is of five types, mañjarī being one of them. They are
always ready to serve. Service is their soul.

THE PRESENCE OF MANJARIS IN RASA-LILA

Whether the mañjarīs were present during rāsilā cannot be
confirmed. There is a mention of 'attendants' in the description
of Rasa by the poet Kṛṣṇapur in his book Ānanda Vṛndāban
cāmpu, Rūpa Goswāmī has written in the 42nd hymn in Sri
Uṭkallikā Vallarī -

"Rasārambhe vilasaṭi parityajya goṣṭambujākṣīvrndam
vrndāvanābhūvi rahah keśavopaniya / tvām svādhina priyatāmapada
prapanenarcitāngim dūre drṣṭvā hṛḍi kimaćirāḍarpayisyāmi
darpaṃ".

Meaning - "Dear Śrīmatī Rādhika ! When the Rasa sport starts
in Vṛndāban, deserting all other damsels of Vraja, Kṛṣṇa will
take You to a secluded place and being submissive to You, He
will decorate Your hair with various flowers. Beholding this
scene from far, when will my heart overflow with
transcendental bliss?" This is suggestive of the presence of
mañjarīs during Rāsailā.

The ones whose sole purpose of living is to relish the nectar of
union of Rādhā- Govinda - they who forget themselves in the
joy of bringing about the union of Rādhā and Kṛṣṇa - those
friends of Śrī Rādhā are classified as 'samasnehā' (equal in
affection) and 'asamasnehā' (not equal in affection).

Samasnehā - Those who have equal affection for both Rādhā

and Kṛṣṇa viz., Lalitā, and Viśākhā, are called 'samasnehā'.

Asamasnehā - They are those friends who have unequal love for Rādhā and Kṛṣṇa. They are further classified into two types -

- (1) those who have greater affection for Kṛṣṇa (Kṛṣṇasnehādhikā) and
- (2) those who have greater affection for Rādhā (Rādhāsnehādhikā).

Dhāniṣṭhā etc. have greater affection for Kṛṣṇa. Hence one does not execute devotional service under their allegiance. Sakhis such as Rūpamañjarī who possess more affection for Rādhā are designated as "mañjarīs". Rupa Goswāmī has named their permanent mood as "bhāvollāsā ratī" (passion filled with the mood of exultation).

THE PERMANENT MOOD OF MAÑJARĪS - BHĀVOLLĀSĀ RATI

"sañcāri syāt samāna vā kṛṣṇaratyaḥ suhrḍratih / adhika
puṣyamāna cēdbhāvollāsā itiryate". - (U.N)

Meaning - "Devotees having similar desires naturally have friendly feelings towards each other".

Hence the ratī that Saklūs such as Lalitā possess towards Rādhā is called 'friendly' ratī. If this friendliness to Rādhā is equal to or little less than the passion towards Kṛṣṇa, it will be called a 'passing' ratī, meaning that this friendliness will only be like waves in the ocean of the permanent passion towards Kṛṣṇa. But if the friendliness towards Rādhā is greater than the passion for Kṛṣṇa, then it will gain supreme specialty in Maḍhura Rasa and be designated as 'bhāvollāsā ratī' (state of exultation) and this is the permanent state of the mañjarīs who have greater affection for Rādhā and their passion for Kṛṣṇa is secondary.

In relishing the nectar of joyful service to Rādhā - Govinda, their

position is the highest. Although they belong to the class of *Sakhīs*, they are superior to the *Sakhīs* due to their single-minded service. They are also considered superior to the *Sakhīs* because unlike the *Sakhīs*, who sometimes on being approached by *Rādhā*, accept a physical relation with *Kṛṣṇa*, the *mañjarīs* never ever desire the joy of physical proximity to *Kṛṣṇa*, even in their dreams, their mental state being ever so pure. Even if *Kṛṣṇa* requests them or their chieftain *Rādhārāṇī* Herself may eagerly approach them, they do not relent.

THE MAÑJARĪS ARE SUPERIOR TO SAKHĪS

"Ananya śrīpādakamala āśyaika Rasadhīrhareh sangerangam
soapansamayenāpi dadhaṭi / balāt kṛṣṇe kurpāsakabhidhi
kimāpyācaraṭi kapyadaśrurme veti pralāpaṭi manīātma cā hāsaṭi"
- (Vṛndāvan mahimāmṛta - 16.74)

Meaning - "Those who serve the lotus - feet of *Rādhā* - *Kṛṣṇa* single-mindedly, do not accept dalliance with *Kṛṣṇa* even in dreams, they tearfully lament and refuse if *Kṛṣṇa* tears their bodice etc. while my life and soul *Śrī Rādhā* laughingly looks on".

From this laughter, it is understood that *Rādhā* approves of such behavior of *Kṛṣṇa*. Actually *Rādhā-Kṛṣṇa* show such attitude to test the feelings and loyalty of the *mañjarīs*. *Kṛṣṇa* never desires physical relation with *mañjarīs*. *Śrī Viśvanātha* has stated the reason for this in his *Ānanda-cāndrikā* purport to the 9th verse of *nayāka sahāya bheda* of *Ujval Nīlamanī* -

"atra sakhibhāvam samāśrita iti yadyāpi sakhyo hi sva sva
yathesoarinam śrīdināmeva śrīkṛṣṇānga sanga sukhena sukhinyah na
tu sveśam tadāpi taḥ samanyato dvidhā bhavanti prema-saundarya
vaidagdhya ādinām adhikyena śrīkṛṣṇasyāti labhaniyagaṭryah teṣāṃ
nyūna toena tasyan aṭi lobhaniyagaṭryaśca / taṭra purva śrīkṛṣṇa
sukhānurodhaṭ taṭa eva sva yuthesoarinām apy āgrahādhikaśca
=====

*kaḍāciṭ śrīkṛṣṇa angasangosprhavaṭyopi bhavanṭi, tāścā laliṭādyāḥ
parama preṣṭasakhyādayāḥ / uttarāstū taḍdvayaṭāvaṭ kaḍāpi
kṛṣṇāngasangosprhavaṭyo na bhavanṭi / tāścā kasturya ḍayā
nityasakhyayh".*

Meaning - "Although the *Sakhīs* are joyful when their group leader *Rādhā* enjoys bodily pleasure with *Kṛṣṇa*, they are classified into two types - firstly, the physical companions who are very much tempting to *Kṛṣṇa* due to excess love, beauty and wit. When their group - leader *Rādhā* eagerly approaches them to give pleasure to *Kṛṣṇa*, sometime they do tend to partake of such pleasure, e.g. *sakhīs* such as *Lalitā*. Secondly, those *Sakhīs* who are not physical companions or very much tempting to *Kṛṣṇa* due to slight lack in love, beauty etc. Although *Kṛṣṇa* and their own group - leader *Rādhārāṇī* approach them with great eagerness, they do not relent to the joy of having physical relationship with *Kṛṣṇa*. They are the *mañjarīs* such as *Kasturi* etc."

Here a fine point worthy of attention is that, the *Gosvāmīs* such as *Śrī Rūpamañjarī* have thus described the physical beauty of the servants of *Rādhā* - "The splendor of their lotus - feet defeat even the dazzling brilliance of lightning". Yet *Śrī Viśvanātha* has mentioned that the *mañjarīs* lack in physical beauty as compared to the *Sakhīs*. The inner meaning, we feel is that *Kṛṣṇa* is tempted to accept the service of love from the devotees according to the type and extent of their love. This is the self - evident characteristic of love, the propensity of *Kṛṣṇa*'s original potency. On eagerly being approached by *Rādhā*, the *Sakhīs* such as *Lalitā* feel a longing to associate physically with *Kṛṣṇa*. Hence *Kṛṣṇa* too is tempted to accept their bodily service. But, due to some inexpressible purity of the heart, the *mañjarīs* never desire the physical proximity of *Kṛṣṇa* even in their dreams. This is the secret behind the expression "not-so-tempting". This is the deficiency of their physical beauty. In reality, they do not lack physical beauty.

Maybe this is why *Viśvanāth Cakravartipād* has added the word 'love' before beauty and wit. Factually, they are not deficient in love. That is why they are able to obtain some such things that are beyond the reach of even *Sakhīs* such as *Laliṭā*, viz. -

THE MAÑJARĪS POSSESS THE EXTRAORDINARY FORTUNE TO SERVE

*"tāmbūla arpaṇa pādamaṇḍan Payoḍānabhiṣaraḍibhir
vṛndāraṇyamaheśvarīṇi priyatāyā aśṭosayanṭi priyah / prāṇa
preṣṭhasakhikulāḍapi kilasankociṭa bhūmikāh kelibhūmiṣu
rupamanjarīmukhāstadasikāh saṁśraye"*

- (Vrajavilāsa śṭava - 38)

Meaning - "I seek refuge of those maid - servants of *Śrī Rāḍhā*, headed by *Śrī Rūpa Mañjarī*, who constantly satisfy *Śrī Vṛndāvanēśvarī (Rāḍhā)* by offering betel - leaf, massaging the feet, offering water and arranging meetings of the two lovers, those who have obtained unrestrained rights to frequent the place of love - sports of *Rāḍhā - Kṛṣṇa*".

Practising devotional service in their allegiance is the teaching of *Mahāprabhu* and His followers such as *Rūpa* and *Sanātana Gosvāmi*. *Raghunātha Dās Gosvāmi* has prayed -

*"padābhayaṣṭava binā varāḍāsyāmeva nanyāt kaḍāpi samaye kilḍevi
yāce / sakhyāya te mama namoṣṭu namoṣṭu nityam dāsyaya te mama
rasoṣṭu rasoṣṭu satyam"*.

-(Vilāpa kusumāñjali - 16)

Meaning - "O Goddess ! I seek nothing other than the mercy of Your lotus - feet. I pay obeisance to Your friendship. But I yearn for the position of Your servant".

This servitude to *Rāḍhā* is the special mercy of *Śrī Goursundar. Sanātana Gosvāmi* has called it the most extraordinary and supremely great task to be accomplished. In the realm of love,

there is no higher obtainable thing than this for the conditioned soul. Sri Narottama Das Thakura has prayed -

“*Rādhā* - *Kṛṣṇa* is my life and soul. I have no refuge other than them in life or death. Amidst the *Kaṇḍamba* trees, on the banks of *Kālīndī*, I will seat the two of them on a gem - studded altar. I shall apply fragrant sandalwood on the dark and fair forms. When shall I fan them, my gaze being transfixed on their moon-faces? I shall garland them with *Mālaṭī* flowers and offer their lips betel - leaves containing camphor”.

Then again —

“Surrounded by *Sakhis*, signaled by *Rāḍhikā*, holding a comb, I shall spread Her hair and comb Her curly locks, styling them in beautiful chignon. I shall apply musk and *āṇḍan* all over Her body, and adorn Her with attractive necklace; I shall draw *tilaka* with *āṇḍan* and *kumkum*, and behold Her nectarine face. I shall carefully drape Her with blue silk, and bedeck Her feet with bejeweled anklets; I shall wash Her rosy feet with water and wipe them with my tresses. Arranging a bed of lotus - petals I shall put them to sleep; fanning softly with a fly - brush on their love - worn bodies”.

THE SECRET OF DEVOTIONAL PRACTISE OF THE GAUḌĪYA VAIṢNAVAS

In *Gauḍīya Vaiṣṇavism*, when one takes refuge of the feet of a *sadguru*, the faithful devotee is introduced to his *māñjari*- self who is a maid of *Śrī Rāḍhā*. Thereafter, along with hearing and chanting, he has to constantly meditate on his true self and be absorbed in rendering devotional service mentally, throughout the day according to the instructions of the *Goswāmīs*. Like this, hearing, chanting and following the principles of good conduct in this external material body while meditating on devotional service rendered to *Rādhā* - *Kṛṣṇa* in the spiritual form should

go on simultaneously.

"Devotional practise is of two types - external and internal. One should hear and chant in the external material body, while one should serve *Rādhā-Kṛṣṇa* in Vraja, all day and night by meditating on one's spiritual body"

(CC)

Then there is one more secret. The devotee is introduced to his identity of a young boy in service to *Śrī Mahāprabhu* in His pastimes at *Nabadvīp*. The same devotee renders devotional service simultaneously in both the pastimes (*Nabadvīp* and *Vṛndāvan*). He thus obtains the great fortune of relishing perfect sweetness in the realm of love. He meditates on the service rendered to *Mahāprabhu*. When *Mahāprabhu*, absorbed in the hymns sung by *Svarūpa Gosvāmi* becomes engrossed in relishing the nectar of *Vṛndāvan* in the mood of *Rādhārāni*, and His associates are also engrossed in relishing the nectar of Vraja according to their own moods, then the devotee too gets absorbed in rendering devotional service to Govinda in Vraja in his original form of a *Mañjari*. In this way, devotional practise continues in two spiritual forms. Due to very deep meditation the devotee gives up paying profound attention to his material body and gradually becomes absorbed in his twin spiritual forms. On attaining success in devotional practise, the devotee is awarded the crowning glory by offering him the right to render twin devotional service in both the pastimes in his spiritual forms as meditated by him, at the time of his death. *Narottama dāsa Thākura* has said - "Here I shall get *Gourācandra* and there - *Rādhā-Kṛṣṇa*". In devotional practise, this is the highest point of spiritual psychology and it is the highest mellow in the soul of a devotee. This is the maximum extent to which the marginal potency of the Lord (*Jīva - Shakti*) can progress in the realm of spiritualism. "*sā kṣāṭhā sa parāgaṭiḥ*". Meaning - "It is the zenith of spiritual state".

To practise devotion in the mood of a *mañjari* is the very deep secret of *Gauḍiṇya Vaiṣṇavism*. To worship in the mode of a *Gopi* has been mentioned in ancient *purāṇas*, *tantras* and many wise saints have described it in texts that belong to the pre-*Āiṇya* period. *Sāthakopācārya* has mentioned worshipping in the mood of a *Gopi* in *Pāṭāla Khanda* of *Paḍma purāṇa*, *Ruḍrayāmal Tantra* and *Sahasragīti*. *Ācārya Nimbārk Svāmi* has spoken of *Rādhā* - worship. We find worshipping in the mood of *sakhī* in the descriptions of great saint poets such as *Jaydev*, *Āndīdas*, *Vidyāpati* etc. But from the above-mentioned texts we do not get a clear idea of the characteristics of the *mañjarīs* or the maids who possess more affection for *Śrī Rādhā*. There is no very definite layout about devotional practise in the mood of a *mañjari* in these texts. This is the novel discovery of the followers of the lotus -feet of *Śrī Āiṇya*, such as *Śrī Rūpa* and *Sanātana*. *Śrī Rūpa Gosvāmi* has endlessly and specially described the *Madhura* - *Rasa* of the *Braja* - beauties who are the highest resort of splendid *Rasa* in *Ujala* - *Nīlamanī* wherein he has described those incidents that are beyond the scope of *Bhakti-Rasāmṛta sindhu*. Here he has given clear indication of the characteristics of the *Mañjarīs* as well as devotional practise in the mood of *mañjari*. The *Gosvāmīs* such as *Rūpa* and *Sanātana* are the eternal *mañjarīs* of *Braja* - "Twin splendid bodies". They have descended in the age of *Kali* as associates of *Goursundar*, the united form of *Rādhā* - *Kṛṣṇa* and have unraveled the secret of devotional practise in the mood of *mañjari* in their texts for the welfare of mankind. *Stavamālā* by *Rūpa Gosvāmi*, *Stavāvalī* by *Raghunātha Dās Gosvāmi*, *Samkalpakalpadrum* by *Viśvanāth Ākravartī*, *PremaBhakti Candrikā* and *Prārthanā* by *Naroṭtam Dās Thākur* are overflowing with transcendental mellow of the *Mañjarīs*. By relishing these texts, connoisseur devotees will find equanimity with their own *Mañjari* - *bhāva* and they will feel blessed to relish the nectar of the Divine couple.

The practising devotee who wishes to relish *Rasa* and is yearning to obtain the mood of a *Manjari* should follow this

process -

- (1) *vipralambha Rasa* (the *Rasa* of separation) - at the end of mid - day pastime at *Rādhā-kuṇḍa* -

"hr̥daya - dayitalila - snigd̥hādugdhaiḥ prapūrṇa
tanu - kanakagṛīṭi sā śubhruvosyah sakhinām /
nayanāmudāmtanīṭ sāsū vairasyamāpta viraha - visa -
vivarna netra - santāptaye'bhut//"

- (Govinda Līlāmṛta

18.94)

Meaning - "Śrī Rādhā's body resembles a golden urn filled with the cool milk of the pastimes of the darling of Her heart (*Kṛṣṇa*). Thus She brings joy to the fine - browed *sakhi* - *mañjaris*. But now She becomes the cause of their grief by becoming pale and sorrowful stung by the poison of separation."

Here the subject is *Rādhā* who is grief stricken due to separation from *Kṛṣṇa*, the object of love are the *mañjarīs*, the paleness of *Rādhā* due to separation and sorrowful looks are excitant causes. Sighs etc. are the activities. Tears and paleness are silent activities, depression and humility are the passing moods. These moods together nourish the *bhāvollāsā* *raṭi* of the devotee who possesses greater affection for *Rādhā*, resulting in the *Rasa* of separation.

Devotees practising in the mood of *mañjaris* should equalize their moods with that of the *sakhi* - *mañjaris*. Meaning, in one moment the devotee thinks in the mood of a *mañjari* that he is present in the place of the pastimes in the spiritual form which is worthy of serving *Rādhā*- *Kṛṣṇa* and again he thinks that he is a devotee reading or hearing the pastime of separation. Thereafter relish occurs when he equalizes his feelings with those associates having similar moods. This means that the devotee feels the same pain of separation as *Rūpa Mañjarī* did.

(2) Example of *Rasa* of Union - (intimate Union) -

"*ityuktvasmitā cāndrikārcita - mukhiralirovilamghya
vrajanya nidadhaurasyurumadātpanim yadā mādḥavah / kāṇḍarpah
sa hi kam na darpamataṇodapādaśirṣam śaraiscakre jarjarmeṇa -
tattanuyugam .. romodgaṇ vyaja*" - (Srikrṣṇa Bhāvanāmṛta 9.25)

Meaning - "Hearing these humorous and witty words of *Mādhava*, the *Sakhīs* were thrilled and filled with great bliss, their blooming lips resplendent with the moon of soft smiles. The King of Wit immediately crossed over to them and as soon as he placed his hand with fierce pride on the bosom of *Rādhārāṇi*, Cupid covered the forms of the young lovers totally with arrows in the form of goose - flesh".

Here the subject is *Rādhā-Kṛṣṇa*. The objects of love are the *mañjarīs*, the humor while collecting flowers, and *Kṛṣṇa* touching *Rādhārāṇi* are the excitant causes; soft smiles, fluttering glances are the gestures; goose - flesh, shivering and perspiration are silent activities; joy and pride are passing moods. These moods together nourish the *bhāvollāsā* *raṭi* of the devotee who possesses greater affection for *Rādhārāṇi*, resulting in the *Rasa* of union.

The practising devotee should once consider himself to be a *sakhī mañjarī*, an associate of the pastime and next think of himself to be a reader of nectarine pastimes of *Kṛṣṇa*. The resultant of this equanimity is a oneness with the *mañjarī* having similar feelings and hence he is able to relish the *Rasa* of union. In this way the devotee practise in the mood of *mañjarī* is able to relish the four types of *Rasa* in separation such as *purvarāga* and four types of *Rasa* in union such as short, narrow etc.

"*taḍanubhavamayaṁ Rasasaraṁ svānubhāvamayena rasenaikataya
vibhāvya pivata*" - (Pṛīṭisandarbhā)

Meaning - "The devotee yearning for the mood of *mañjari* should assume oneness with the relish of the eternally established *mañjaris* (e.g. *Rūpa Mañjari*). Then their feelings will flow through the devotee thus enabling him to gain access to the *Rasa*".

In his purport to *Alaṅkāra Kaustubha*, *Viśvanātha Ćakravartī* has written -

"Atha Rasa sāksātkāre paripatī yathā - ādau śravaṇakīrtanādi bhajanānām paunah puṇyāt anāṇḍarupayā ratērabirbhāvāh tadānanāntaram vibhāvādi samavāḍhan dāśayam rateh sāksātkārah / tadānanāntaram ratireva Rasasvarūpa bhavati / taduttaram punastaireva vibhāvādi kāraṇai Rasasvarūpa bhavati / taduttaram punastaireva vibhāvādi kāraṇai Rasasāksātkārah".

Meaning - "The method of gaining access to *Rasa* is - first, the appearance of extremely joyful passion due to repeatedly hearing the Divine literature that is filled with the moods akin to our own desire, and glorifying whatever we hear. This is followed by more splendid experience due to absorption in such thoughts. After this the passion transforms into *Rasa*. Then we again experience the moods of *vibhāva*, *anubhāva*, passing moods and silent activities, ultimately gaining access to *Rasa* or experiencing '*Rasadarśan*'."

** Jay Radhe **

raṣadarṣan

APPENDIX (I)

LIST OF ABBREVIATIONS USED

- A.K - Alamkāra Kaustubha
Bhag - Śrīmaḍ Bhāgavaṭam
B. S - Bhakti Saṅdarbha
B.R.S - Bhakti Rāsāmṛta Siṇḍhu
C.C - Caitanya Āritāmṛta
P.S - Prīti Saṅdarbha
U. N - Ujwala Nīlamanī

APPENDIX (II)

Some additional informations

Three potencies of the Lord :

- (1) Spiritual potency
- (2) Marginal potency
- (3) Material potency

Three types of suffering:

- (1) Ādhiḍaivika - natural calamities e.g. earthquake, floods etc.
- (2) Ādhibhautika - suffering inflicted by other living entities
e.g. mosquito, scorpion, man etc.
- (3) Ādhyātmika - (a) Physical sufferings due to internal
Problems e.g. acidity
(b) Mental problems due to anger, lust etc.

raṣadārṣan

GLOSSARY OF SANSKRIT TERMS Of Devotional Literature

ā

Ācārya	- A Master or preceptor
Ahaituki	- Causeless, without any ulterior motive
Āhlāḍa	- Delight
Aiśvarya	- Opulence
Akaiṭava Bhakti	- Natural, inborn devotion. Devoid of any fruitive desire
Alakṣa	- Red colored lac dye used to decorate one's feet
Ālambana	- Dependent
Ālambana-vibhāva	- Essential cause
Alaukika	- Unearthly, out of the world, transcendental
Anartha	- Inauspicious quality eg. Anger, lust etc.
Anubhāva	- Results of <i>Rasa</i> ; activities expressed Due to <i>Rasa</i> relish
Anubhāva	- The activities of the hero
Āsakti	- Addiction
Āśraya	- Refuge, shelter

ḅ

Bhagavān	- The Supreme personality of Godhead
Bhajan	- Practise of devotional service
Bhakti	- Devotion
Bhāva	- Idea, concept, thought, feeling, emotion, sentiment
Brahman	- The effulgence of Lord Kṛṣṇa
Brahmānanda	- The bliss of merging into <i>Brahman</i>
Bṛāhmo Samāji	- A sect founded by Raja Ram Mohan that worshiped the Brahman.
Brajavāsi	- Denizens of Braja

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Āṇḍan	- Sandalwood
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Ḍāsya-rasa
Devī

- The *rasa* of servitude
- Goddess

ॐ

Gopi
Guṇa
Guru

- Cowherd maidens of Vṛndāban
- Material Mode
- Spiritual Master

॥

Hlāḍini-śakti

- The pleasure potency of Kṛṣṇa

॥

Iṣṭa-deva

- The Worshipable Deity

॥

Jīva
Jñāna

- The living entity
- Transcendental knowledge

॥

Kali
Kāma
Kāntānuṣāṅga-Bhakti
Karma

- Age of quarrel and hypocrisy
- Lust
- same as Rāgānuṣāṅga Bhakti
- Any material action that will incur a subsequent reaction
- (as in Kṛṣṇa - Kaṭhā, Hari - kaṭhā etc.) discourses on the Supreme Personality
- Vermillion

Kaṭhā

Kumkum

॥

Maḍhura - Rasa
Maḍhurā - raṭi
Maḍhura
Mahābhāva

- Sweet conjugal mellow, the erotic *rasa*
- Sweet passion
- Sweet
- Supreme ecstasy

Mahāprabhu

- The master of all masters, the Supreme Master

Māna

- To sulk

Mānini

- The sulking beloved

Mokṣa

-Liberation

ṇ

Nirguṇa

- Devoid of material qualities

Niṭya

- Eternal

ṣ

Pān

- Betel Leaf

Parabrahma

- The Supreme Being

Parakīya

- Relation out of wedlock

Paramāṭma

- Super soul

Prema

- Unadulterated love of God

Prema-Bhakti

-Loving service to Kṛṣṇa without any expectatoin of reward or return

Prema-vaiṣṭṭa

- Condition of extreme love wherein, inspite of being near, the lovers feel as if they are separated by distance

Priyanarma sākṣā

- Most confidential friends of Kṛṣṇa e.g. Subala, Madhumangala etc.

Purva-rāga

-The ecstasy of lovers before their Meeting

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Rāga

- Natural, spontaneous, unadulterated Love; it may be *nilimā* (bluish) as of Āndrāvalī and *raktimā* (reddish) as of Rādhā; again *nilimā* is of two types : *nili-rāga* (indigo bluish love) - without any outward expression and *śyāma-rāga* (greenish blue love) - delayed but more expressive and moistened with shyness and timidity; *raktima-rāga* is also of two types : *kusumbha-raktima-rāga* (reddish as *kusumbha* flower) - has a charming combination of several

Rāgānuṣā Bhakti

Raṅātṁikā bhaktā

Rāsa

Rasa

Rasābhāsa

Rasika

Rati

- ragas, and *manjīsthā-rakṣima-rāga* (reddish as *manjīsthā* flower) - ever progressive love, radiant on its own
- A form of devotional practise under the guidance of the *Raṅātṁikā bhaktas* in one's *mañjari* form
- Eternal associates of the Lord
- The dance of *Kṛṣṇa* and Gopis
- Mellow, sentiment.
- An aberration of *rasa*
- One who relishes *Rasa*
- Passion

18

Sādhaka

Sādhana

Sādhārāṇi rati

Sahāya

Sahṛdaya

Sakhi

Sakhya - Rasa

Samādhī

Samāñjaśa rati

Samarthā-rati

Sambhoga

Sañcāri

Sannyāsa

Śaṅṭa-rasa

Śaraṅāgati

Śaṣṭras

Sattoaguna

Sattoika anubhāva

Siddha-bhaktā

Sneha

Śrī

- Practising Devotee
- Devotional practise
- Ordinary passion felt for *Kṛṣṇa*
- Associates, helper
- Appreciator
- Girl friend
- Sentiment of friendship
- A level of meditation in which the external senses stop functioning
- The passion felt by the Queens of *Dvārakā*
- Passion that is independent of external support
- Conjugation
- Passing Moods
- The renounced order of spiritual life
- The subdued *rasa*
- Self - Surrender
- The revealed scriptures, the Vedic texts
- Mode of goodness
- Minor expressions of *Rasa* - relish eg. Tears & Shivering
- Self-realized devotees
- Affection
- The energy of Godhead that maintains the cosmic manifestation

Śṛṅgāra	- The erotic <i>rasa</i>
Śruti	- The Vedas
Sthāyī bhāva	- The dominant mood in a particular piece of literature
Sundarī	- Beautiful Woman
Svakīyā bhāva	- Married state

t

Tattva	- Knowledge of the actual truth
Tilaka	- A symbol signifying Kṛṣṇa's lotus - feet

u

Udbhāsvāra	- External expressions of <i>Rasa</i> - relish eg. Singing, Dancing
Uddīpana-vibhāva	- Excitant cause
Ujvala	- Brilliant

v

Vaibhava-vilāsa	- Those forms of the Godhead that resemble the original form, but possess slightly lesser power
Vaibhava-vilāsa-rūpa	- Those forms of Godhead that originate from the original form to facilitate some pastime
Vaibhava-prakāśa	- Those forms of Godhead that are like the original form in all respects
Vaiṣṇava	- Devotee of Lord Kṛṣṇa
Vātsalya-rasa	- Parental love
Vibhāva	- Cause of <i>Rasa</i> - relish e.g. the hero of the literary piece
Viḍhi - Bhakṣi	- Devotional practise strictly according to scriptural injunctions
Vipralambha	- Separation
Viraha	- Pangs of separation
Viśaya	- Subject

raṣadarṣan

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❁ ABOUT THE BOOK

The subject of "Rasa" (Divine Sentiments) was never presented so analytically and systematically as now !!!

'Rasa' is what constitutes the pastimes of Lord Krishna with His Supreme Consort Sri Radha. So, this book is simply a **MUST** for all those who -

- Want to delve deep into Lord Krishna's Divine Pastimes.
- Long to know the secret 'sadhana' of Gaudiya Vaisnavism.
- Want to know how to relish Divine Literature.
- Are interested in philosophy.

❁ ABOUT THE COVER

The picture on the cover is that of Sri Rupa, who was a follower of Sri Caitanya Mahaprabhu. He was a topmost *rasika* devotee and the King of all poets.

Here he is seen in a humble posture in conversation with Emperor Akbar. He was captured in this mood about 500 years ago by the Emperor's artist. On his inner right thigh we see 'Baba Rupa' scrawled in Persian. Since time had taken its toll on the picture, it required a brief retouch. The original is mostly carefully stored in Sri Radhakund.